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13th July 1864.



A CATALOGUE
OF THE WORKS OF
CORNELIUS VISSCHER.

A CATALOGUE
OF THE WORKS OF
CORNELIUS VISSCHER.

BY
WILLIAM SMITH, Esq.,
F.S.A., F.R.H.S., M.R.I.

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TO
WILLIAM HOOKHAM CARPENTER, Esq., F.S.A.,
KEEPER OF THE PRINTS AND DRAWINGS
IN THE BRITISH MUSEUM,
THIS CATALOGUE OF THE WORKS OF
CORNELIUS VISSCHER
IS DEDICATED BY THE AUTHOR,
NOT ONLY AS A SLIGHT ACKNOWLEDGMENT
OF MUCH ASSISTANCE RECEIVED
DURING ITS COMPILATION,
BUT AS A MEMORIAL OF AN UNINTERRUPTED
FRIENDSHIP EXTENDING OVER MANY YEARS.

A CATALOGUE
OF
THE WORKS OF CORNELIUS VISSCHER.

BY
WILLIAM SMITH, F.S.A.

[Reprinted from "*The Fine Arts Quarterly Review*," Nos. 1, 2.]

It was my intention to have prefixed to this Catalogue some account of the life of this excellent artist, but I abstain from doing so, because after earnest researches extending over several years, I am unable to add any particulars of importance to the meagre accounts already published. He was born in 1629, as appears by the original drawing of his own portrait, No. 84 of this Catalogue, having upon it, in his handwriting, *C. de Visscher, âgé de vingt ans, A°. 1649*. His death took place in 1658, positively ascertained by the following inscription under his portrait of the writing-master Coppenol—*C. de Visscher ad vivum delineavit, Tribus diebus ante mortē ultimam manum imposuit, A°. 1658*. It is marvellous how he was able to produce so many admirable works during so short a lifetime.

With but few exceptions, I have carefully examined the engravings and their different states. I have given the authorities for those which have not come under my notice, taking care that they should be those upon whom confidence could be placed. The arrangement is the ordinary one, commencing with sacred subjects and ending with portraits. The terms *right* and *left* refer not to the engravings, but to the spectator. As Visscher's works do not generally completely fill the plates, a double measurement is necessary; I have therefore first given that of the entire plate, and then that of the subject itself. These are in English inches and their subdivisions. H. signifies the *height*, and W. the *width*; where the former precedes, the subject is an *upright*, where the latter, an *oblong*, one.

My warmest thanks are due to Mr Rudolph Weigel of Leipzig, who, with the utmost kindness and liberality, has always placed his invaluable stores of information entirely at my disposal.

FIRST CLASS.

SCRIPTURAL AND OTHER DEVOTIONAL SUBJECTS.

1. *The departure of Abraham.*

In the foreground, in the centre, is a woman, a back figure kneeling, with cattle on each side of her; on the right are an ox and a sheep, and in the corner on the same side a boy sitting on the ground, leaning against a tree. Towards the background, nearly in the centre, Abraham, a back figure, but his head seen in profile, with a hat and feathers on it, holds up his left hand towards an angel, who, surrounded with glory, appears in the clouds near the top of the print towards the right. In the distance, towards the left, are two shepherds with sheep; hills are in the background, &c. After *Bafan*, from the Cabinet de Reynst, but has no name of painter or engraver. W. 15, H. 12 $\frac{3}{8}$; Sub., W. 14 $\frac{1}{2}$, H. 11 $\frac{1}{2}$.

2. *The arrival of Abraham at Sichem.*

In the centre of the foreground stands a horse, with a packet covered with a cloth and a portmanteau on his back. Under him are some pots and pans, and behind him towards the left is a woman with a child in her arms. On the left, under an archway, are the heads of two asses and a camel, the reins of the latter being held by a man, whose head, shoulders, and one arm only, are seen. On the right are a goat, some sheep, and behind them two men, one, a back figure, bald-headed, representing Abraham, apparently conversing with the other, who has a cap on his head. Near the centre, at top, is the Almighty with both hands extended, and with brilliant rays of glory proceeding from him. In the background are hills, trees, &c. After *Bafan*, from the Cabinet de Reynst, but has no name of painter or engraver. W. 15 $\frac{1}{8}$, H. 12 $\frac{1}{4}$; Sub., W. 14 $\frac{3}{4}$, H. 12.

I. As described.

II. The representation of the Almighty effaced, and the sky sends down luminous rays, on one of which is the inscription,—*Abi Abrame a terra tua*, &c., in two lines.

3. *Sufanna and the Elders.*

She is sitting on a stone on the left of the print, naked, excepting some drapery across her legs and behind her, which she holds with her right hand; and a handkerchief is fastened round her head. Her face is

three-quarters turned to the right, and she extends her left arm towards one of the elders, who, standing in front on the right, holds her drapery in his left hand, and puts the forefinger of his right upon his mouth. The second elder is behind him, having his right hand placed on the right shoulder of Sufanna. Both the elders are profile figures, bareheaded, with moustaches and beards, and all the three are seen at three-quarters length. On the left is a fountain, and the background is composed of trees, foliage, &c. No name of painter or engraver, but after a picture by *Guido* in the Cabinet de Reynft. W. 15 $\frac{1}{8}$, H. 12 $\frac{1}{2}$; Sub., W. 14 $\frac{3}{8}$, H. 11 $\frac{1}{2}$.

I. As described.

II. In the margin beneath, on the left, *Guido Reni Pinxit, Corn. Visscher Sculp.*

III. The address *F. de Wit Excudit*, added on the right.

4. *The Virgin and Child (after Titian).*

The Virgin is sitting on a rock in the centre, holding flowers in her right hand on her lap, and plucking a branch from a small shrub with her left. The infant Saviour is reclining on a white cloth upon the rock, with his feet towards the right, looking up to his mother, and holding up flowers in his left hand. Beneath him, towards the bottom of the print, is a small shield, with a tower crossed by two spears upon it. In the distance on the left are an angel with Tobit holding a fish in his right hand, and a dog runs before them. In the centre and on the right, rocks and trees are seen extending up to the top of the print. No names of painter or engraver, but after *Titian* from the Cabinet de Reynft. The original picture is now in Hampton Court Palace. W. 15 $\frac{3}{8}$, H. 12 $\frac{1}{2}$; Sub., W. 15 $\frac{1}{8}$, H. 11 $\frac{1}{8}$.

I. As described.

II. In the margin beneath, on the left, *Tixianus pinxit.*

III. The plate very much worn, and the above words effaced.

5. *The Holy Family with St Anne and St John.*

On the right St John, a half-length figure, is presenting with his left hand a pear to the infant Saviour, who is sitting on his mother's knees. The Virgin is sitting in the centre of the print; on her left is St Anne, and between them in the background is St Joseph, of whom little more than the head and hands are seen; he holds a staff with both hands. A curtain extends on the top of the print from the left towards the right, and the background is composed of a wall with an opening on the right, through which some trees are seen. In the margin beneath, on the right, *Corn. Visscher fecit.* H. 11 $\frac{7}{8}$, W. 9 $\frac{3}{8}$; Sub., H. 11 $\frac{1}{8}$, W. 9 $\frac{1}{8}$.

- I. As described.
- II. At bottom on the left, *Johannes Vander Horst excudit.*
- III. The preceding address effaced, and *F. de Wit Excudit* inserted.

6. *The Holy Family.*

The Virgin is sitting in a landscape near the centre of the print, and the infant Saviour is on her right knee. She has her left arm round his body, and her right hand is placed on his right leg. On the right stands the little St John, a profile figure, naked, excepting a skin over his back and one side, which is fastened round his middle. He holds up the front portion of the skin, filled with fruit, in his left hand, towards the Saviour, who extends both hands towards him, and has his right foot on a cushion. In the middle-ground on the right, near the margin, are two rabbits; beyond them is a tree extending to the top of the print, and in the distance St Joseph, leaning his head on his right hand, is sitting on a hillock. A horse is beyond him near the centre, and behind it trees extending behind the Virgin to the centre of the print. On the left, near the Virgin, kneels St Elizabeth with her left hand on her bosom. No names of painter or engraver, but the former is supposed to be *Palma Vecchio*, from the Cabinet de Reynst. W. 15, H. 12 $\frac{3}{8}$; Sub., W. 14 $\frac{1}{2}$, H. 10 $\frac{7}{8}$.

7. *The Virgin and Child, after Rubens.*

She is seated on clouds in the centre of the print, and holds the infant Saviour with both hands. She is encompassed with a multitude of angels without wings, two of whom hold a wreath over her head. In the centre of the margin beneath is an inscription in two lines,—*QVÆ EST ISTA—ACIES ORDINATA*, *Cant. c. 6*. On the left, *P. Paulo Rubens Pinxit, Cum Privilegio*, and on the right, *P. Soutmanno Dirigente, Corn. Visscher Sculpsit*. Engraved on two plates of copper, the impressions from which are generally fastened together. H. 25 $\frac{1}{4}$, W. 18 $\frac{1}{4}$; Sub., H. 24 $\frac{1}{8}$, W. 18.

- I. Before the names of the artists or address.
- II. As described.
- III. In the centre at bottom, *F. de Wit excudit.*
- IV. De Wit's address effaced.

8. *The Entombment, after Tintoret.*

The subject is composed of five figures. The dead body of our Lord, the head towards the right, is lying on the knees of the Virgin, who has fallen fainting on the left. The upper part of the body is held by St John standing on the right, and its right arm is round the neck of one

of the Maries standing in the centre with her right hand extended. The head only of the third Mary is seen between the last-mentioned and the Virgin. The background is composed of a rock on the right and a landscape on the left. *Within the subject at bottom on the left, Tintoretto pinxit, and in the centre, Corn. Visscher figuravit aqua forti.* H. 15 $\frac{7}{8}$, W. 11 $\frac{1}{4}$; Sub., H. 15 $\frac{3}{8}$, W. 11 $\frac{1}{8}$.

- I. Before the artists' names. *Excessively rare*, I have only seen two impressions of this state, one in the Archduke Albert's collection at Vienna, and the other in that of the late Baron Verstolk Van Soelen.
- II. As described, also *extremely rare*.
- III. In the margin beneath, on the right, *Nicolaus Visscher Excudit.*
- IV. *N. Visscher's* address effaced, and that of *D. Danckerts* introduced.

9. *The Ascension, after Paul Veronese.*

The Saviour, surrounded by a brilliant glory, is ascending in the centre of the print, with both arms extended. Above his head is the Holy Ghost in the form of a Dove, and surrounding him in the clouds are twenty-five winged heads of Cherubim. At bottom on a scroll passing round three of these heads is—*EGO ET PATER VN̄. SVMVS.* No names of painter or engraver, and no inscription in the margin. From the Cabinet de Reynst. H. 16 $\frac{3}{8}$, W. 12 $\frac{1}{2}$; Sub., H. 15 $\frac{7}{8}$, W. 12 $\frac{1}{8}$.

- I. As described.
- II. In the margin beneath, in the centre, *Corn. Visscher Shulp.*; on the left, *P. Verones Pinxit*; and on the right, *F. de Wit excudit.*

10—13. *The four Evangelists.*

These four prints are after the designs of *Visscher*. They are half-length figures, and measure, H. 10, W. 7 $\frac{3}{4}$; Sub., H. 8 $\frac{7}{8}$, W. 7 $\frac{1}{2}$. Nagler (*Künstler Lexicon*, B. xx. p. 398, A. 110) mentions that they occur very rarely before any letters, but I have never seen them in that state. In Baron Verstolk's collection was a set with the words *Excudebat Harlemi, 1650*, scraped out with a knife.

10. *St Matthew.*

He is represented full face, with his left hand on a book placed on a desk on the right, and dipping a pen in an inkstand with his right. There is a nimbus above his head, and on the left, above the saint's right shoulder, is the upper part of the figure of an angel. In the margin beneath, in the centre, *s. MATHEVS*; on the left, *Corn. Visscher*

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Inveniebat; and on the right, *Corn. Visscher Sculpebat et Excudebat* Harlemi 1650.

- I. As described.
- II. *et Excudebat* Harlemi 1650. effaced.

11. *St Mark.*

He appears to be standing, looking upwards towards the right; his right arm is leaning on an open book placed on a desk on the left, and his right hand is on his bosom. A nimbus is over his head, and a lion's head is on the right. In the margin beneath, in the centre, s. MARCVS, and the same inscriptions as the preceding.

- I. As described.
- II. *et Excudebat* Harlemi 1650. effaced.

12. *St Luke.*

He is sitting before a table writing in a book, on which his left hand is placed, and he holds a pen in his right hand. The nimbus is above his head. Behind him on the left is a picture of the Virgin on an easel, and on the right the head of a bull. In the margin beneath, in the centre, s. LVCAS, and the same inscriptions as in No. 10.

- I. As described.
- II. *Corn. Visscher Inveniebat*, effaced, leaving evident traces of it.
- III. *et Excudebat* Harlemi 1650. effaced.

13. *St John.*

He is sitting, looking upwards towards the left, supporting an open book with his left hand, and holding a pen in his right. The nimbus is over his head. On the left is a landscape with some buildings, and on the right an eagle holding an ink-bottle suspended from a cord in its beak. In the margin beneath, in the centre, s. IOANNES, and the same inscriptions as in No. 10.

- I. As described.
- II. *et Excudebat* Harlemi 1650. effaced.

14. *St Francis, after Rubens.*

He is kneeling on the right of the print, but directed towards the left. He receives the infant Saviour in both hands from the Virgin, who stands on the clouds on the left; above her, also on the left, are two angels, and above the saint, in the centre, are three heads of Cherubim. On the right is a half-length figure of a monk with his right hand to his head, and his left placed on the ground; a rock, a single tree, and the

moon are above him. In the margin beneath, in the centre, CVPIO DIS-
SOLVI ET ESSE CVM CHRISTO. philip. j. On the left, *P. P. Rubens*
pinxit, and on the right, *P. Soutman excud. Cum Privil.* There is a
border line round the subject and inscriptions. Very little more than
the head of St Francis can be justly attributed to the hand of Visscher.
H. $17\frac{1}{2}$, W. $14\frac{3}{8}$; Sub., H. $16\frac{3}{8}$, W. $13\frac{3}{8}$.

- I. Before the address of Soutman.
- II. As described.
- III. Soutman's address effaced, and in place of it, *F. de Wit excud.*
Cum Privil. inserted; moreover, *C. Visscher Sculpfit* is inserted
in the centre under the inscription.
- IV. *De Wit's* address effaced.

15—34. *Set of the Saints of Flanders.*

Twenty plates, including the frontispiece.

This set consists of nineteen whole-length figures of saints, and a
title or frontispiece. The head of each saint is surrounded by a brilliant
glory. They have each a Latin inscription beneath in two lines, unless
otherwise described, and under this is a Flemish translation also in two
lines. Quite at bottom on the left of each print is *P. Soutmanno*
Dirigente, Corn. Visscher Sculpebat Cum Privilegio, and on the right,
P. Soutmannus Inveniebat et Excudebat, Harlemi, 1650. H. $17\frac{1}{2}$,
W. $12\frac{3}{8}$; Sub., H. $15\frac{1}{2}$, W. $11\frac{3}{4}$.

15. *Frontispiece or Title.*

Midway up the print on each side, is on the right St Paul and on
the left St Peter, both whole-length figures, pointing to a title in the
centre, commencing IESV CHRISTO, &c., and ending anno CIO DCCL.
At bottom in the centre is a fitting female figure, holding in her right
hand a Bible, on which is a crown, and supporting a crucifix with her
left; on her right is a figure of Envy, and on her left a Warrior in
chains lying on the ground. At bottom on the left, *P. Soutmannus*
Inveniebat et Excudebat Harlemi, 1650. *Cum Privilegio.*—*Gedruckt*
et Amsterdam by Frederick de Witt.

- I. Before the address.
- II. As described.
- III. Address altered to *F. de Wit excudit Amstelodami.*

16. *St Aloy.*

He is in armour, over which is a rich ermine cloak. He wears a
cap with falling feathers, holds a hawk on his left hand, and a sword

with its point on the ground in his right. *Latin inscription in three lines*,—ALOYNVS—I. OCTOB. *Flemish*,—*Aloyn, met by name—den 1 Octob.*

17. *St Willebrod.*

He is in his archiepiscopal robes with a mitre on his head, holds a church in his right hand, and his pastoral staff in his left. In front, on the right, is a fountain gushing from the ground, and near it two jars and a barrel. *Latin inscription*, WILLEBRORDVS—VII. NOVEMB. *Flemish*,—*Willebrod—den 7 Novemb.*

18. *St Suitbert.*

He is in his episcopal robes, with mitre on his head, holds a star in his right hand, and his pastoral staff in his left. *Latin inscription*, SUITBERTUS—I. MARTII. *Flemish*,—*Suitbert—I Maert.*

19. *St Marcellinus.*

He is in his robes, his head directed towards the right. He holds a pen in his right hand, and his left supports an open book, which is placed on a pedestal on the right. On the left page of the book is VITA Suibertus, and on the right—s. SVIBERTI. *Latin inscription*, MARCELLINVS—XIV. IULII. *Flemish*,—*Marcellijn—den 14 Iulij.*

20. *St Ieron.*

He is in his robes, his head looking upwards towards the left. He holds a sword in his right hand, and a hooded hawk is on his left. *Latin inscription*, IERON SCOTUS—XVIII. AUGUSTI. *Flemish*,—*Ieron uyt Schotland—den 18 Augusti.*

21. *St Eglert the Abbot.*

He is standing on the right but directed towards the left, an open book is in his left hand, and his right is extended in the act of preaching to several monks, who are seen low down on the left. *Latin inscription*, EGBERTUS ABBAS—XXIV. APRILIS. *Flemish*,—*Eglert abt—den 24 April.*

22. *St Wolfran.*

He is in his archiepiscopal robes, with a mitre on his head, directed towards the left; he holds his pastoral staff in his left hand, and extends the other towards a nearly naked man with a crown on his head, who looks up to him on the left. *Latin inscription*, WULFRANUS—XX. MARTII. *Flemish*,—*Wolfranus—den 20 Maert.*

I. The saint has no beard.

II. As described, the beard added.

23. *St Martin.*

He is on horseback directed towards the right, holds a cloak in his right hand, and is cutting it with his sword held in his left. The beggar, a naked back figure, is in front seated on the ground, taking hold of the cloak with his left hand. *Latin inscription*, MARTINUS—XI. NOVEMB. *Flemish*,—*Marten uyt—den 11 Novemb.*

24. *St Odolf.*

He is represented three-quarters face, looking upwards, walking towards the left, holding a stick, to which is fastened a book, in his right hand, and a cup in the other. At bottom on the right is a house on fire, and on the left is a rock on which is a book and a cap. *Latin inscription*, ODULPHUS, XII. IUNII. *Flemish*,—*Odolf—12 Iunij.*

- I. The faint is younger, and appears full face; before the house on fire on the right, or the rock, &c., on the left.
- II. Altered to a three-quarters face looking upwards; he has no beard. The house on fire is introduced on the right, but the rock, cap, &c. do not appear on the left.
- III. As described; the rock, cap, &c. are introduced, and the faint has a large beard. A book is fastened to his stick, instead of the large tassel which was attached to it in the former impressions.

25. *St Gregory.*

He is in his episcopal robes, with mitre on his head, looking upwards towards the left. He holds his pastoral staff in his left hand, and a book in the other. *Latin inscription*, GREGORIUS, XXV AUGUSTI. *Flemish*,—*Gregorius—den 25 Augusti.*

26. *St Frederick.*

He is in his episcopal robes, with mitre on his head, looking upwards towards the left, with both arms raised in the attitude of adoration. He has two daggers plunged in his bosom. The upper part of his pastoral staff is near the bottom on the left. *Latin inscription*, FRIDERICVS—TEMPLO OCCIDITVR. *Flemish*,—*Frederick—gedoot.*

27. *St Boniface.*

He is in his episcopal robes, with mitre on his head, causing a spring to gush from the ground by touching it with his crozier, which he holds in his left hand. In his right he has a sword which perforates a book. *Latin inscription*, BONIFACIUS—AVT IVLII. *Flemish*,—*Bonifacius,—of Iulij.*

28. *St Lebuin.*

His face is seen in profile, and he appears walking towards the right, reading a book which he holds open on his left arm. He holds a crozier, from which floats a small banner, in his right hand. *Latin inscription*, LEBUINUS—XII. NOVEMB. *Flemish*,—*Lebuijn*—den 12 Novemb.

29. *St Cunera.*

She is bareheaded, looking upwards towards the right, with her hands together in the attitude of prayer; a glory is round her head. *Latin inscription*, CVNERA—ELEVATA. *Flemish*,—*Cunera*—opgeslooten.

30. *St Lydwina.*

She is looking towards the left, holds in her right hand a rose-branch, which an angel in the clouds appears to give her, and has a crucifix in her left. *Latin inscription*, LYDWINA VIRGO—ANGELO ACCEPTO. *Flemish*,—*Lydwina*—XLVII. Iaren.

31. *St Gangulph.*

He is in armour with a helmet on his head, and is looking towards the left. His right hand rests on the hilt of his sword, from the point of which on the ground rises a spring of water. His shield is on his left arm. *Latin inscription*, GANGULPHUS—II. MAY. *Flemish*,—*Gangulphus Ridder*—den 2 May.

32. *St Adelbert.*

He is in his robes, bareheaded, holding a book in his right hand, and his left is placed on the leaves. In the foreground on the right is a crown and a sceptre. *Latin inscription*, ADELBERTVS—XXV. IVNII. *Flemish*,—*Adelbert*—den 25 Junij.

33. *St Engelmund.*

He holds a book in his right hand, and appears to be striking the ground with his staff, so as to produce a fountain. *Latin inscription*, ENGELMUNDUS—XXI. IUNII. *Flemish*,—*Engelmond*, 21 Junij.

34. *St Werenfrid.*

He is in his robes, bareheaded, holding a book in his right hand, and an ark in his left. *Latin inscription*, WERENFRIDUS—XIV. AUGUSTI. *Flemish*,—*Werenfridus een*—14 Augusti.

35. *Monument of St Marius.*

The faint is lying on the monument with his head towards the left. Above him, in the centre, is Christ surrounded by heads of Cherubim in

a glory. A curtain extends across the upper part of the print, and it is held up by angels. On the lower part of the monument is a skull, on each side of which are kneeling children, two of whom hold up a serpent, with its tail in its mouth, the emblem of eternity. *On the monument*, at bottom in the centre, FORTITER SED SVAVITER. In the margin beneath, eight Dutch lines in two columns,—*Hier sluimert MARIUS—Kercke waecte*. No name of painter or engraver. H. 20, W. $13\frac{1}{8}$; Sub., H. $17\frac{1}{8}$, W. $12\frac{1}{8}$.

I. In the centre, at bottom, *Corn. Visscher fecit*, and on the right *J. V. Vondel*.

II. As described, the names effaced.

36. *The Last Judgment, after Rubens.*

A grand subject, composed of a multitude of figures. In the centre, near the top, the Saviour is seated in glory, his right hand raised as if pronouncing judgment. On his right are St John the Baptist, the Virgin, and St Peter; on his left the apostles and other saints. Above him are the Almighty, and the Holy Ghost in the form of a dove; lower down, towards the right, St Michael, with a thunderbolt in his right hand, is driving the condemned, who are seized by demons, towards the mouth of hell. In the foreground, on the left, are some figures rising from their graves, and above them several other figures, among which may be remarked three naked women. This print is engraved on two plates. In the margin beneath, in two lines, OMNES ENIM—SIVE MALVM, 2 Cor. 5; under this, in the centre, *Cum privilegio*; on the left, *P. Paul Rubens pinxit, Corn. Visscher sculp.*; and on the right, *Petr. Soutman excud.* H. $26\frac{1}{8}$, W. $19\frac{3}{8}$; Sub., H. $24\frac{1}{8}$, W. $18\frac{1}{4}$.

I. Before the address of *Soutman*.

II. As described.

III. *F. de Wit et Petr. Soutman excud.*

IV. The addresses effaced.

SECOND CLASS.

HISTORICAL SUBJECTS.

37. *Achilles at the court of Lycomedes, after Rubens.*

Achilles is standing, dressed as a female, in the centre, but directed towards the right, holding a sword in his left hand, and the sheath in the other. In the foreground, towards the right, are two women kneeling and examining jewels and trinkets; behind them are five females standing, and among them is the head of a negro. On the left stand Ulysses

and his companion. In the margin beneath, in the centre, are six Latin lines in three columns,—*Ecce puellares—ad arma manu*; on the left, *P. P. Rubens pinxit, Corn. Visscher sculp.*; and on the right, *Petr. Soutman excud. Cum privilegio.* H. $21\frac{1}{8}$, W. $17\frac{1}{4}$; Sub., H. 21, W. $17\frac{1}{8}$.

38. *Æneas carrying his father.*

Æneas is towards the right of the print, running towards that side; he holds in his left hand the right leg of Anchises, who sits on his son's shoulders; and with his right the left arm of the little Ascanius, who, near the centre of the print, has his right hand on his head. Creusa is behind them looking upwards, and extending her right arm; at bottom, on the right, are fragments of ruined columns, and on a stone B. B. (*the letters interlaced*), *f.*, being the monogram of Breemberg. Towards the background on the left several figures are running towards the front, and beyond them stands a horse. The city of Troy burning with flames proceeding from a round tower in the centre. At bottom, towards the left, *C. Visscher f.* W. $4\frac{3}{8}$, H. $3\frac{1}{4}$; Sub., W. $4\frac{1}{4}$, H. $3\frac{1}{8}$. This subject will be found introduced in the upper left-hand corner of the portrait of Vondel, No. 119; the print is on the title to his *Ondergang van Troje*, Amsterdam, 1655.

39. *Sophonisba.*

She is represented at half length, her head inclined to the left, but looking towards the right. She holds a vase in her left hand, and places the other near the top of it. A curtain is above her on the right, and a pillar with a portion of an arch is in the background on the left. The vase and the print generally are unfinished, and it has no name of painter or engraver. H. $3\frac{1}{4}$, W. $2\frac{7}{8}$. This print, if not unique, is, at any rate, exceedingly rare. The only impression I have ever seen is in the Archduke Albert's collection at Vienna, but it is thus described in the *Catalogue de M. Hazard*, No. 2767:—

“Un petit morceau, une reine à mi-corps, vue de face et regardant à droite, ayant le corps tourné à gauche vers où elle tient de deux mains une vase; les doigts de la main droite et le vase ne sont que tracés à la pointe sèche, mais le reste du sujet est terminé. H. 3p. 4l. L. 2p. 7l. Cela me paraît absolument de C. Visscher.”

40. *Charles Gustavus, King of Sweden, and his Queen, in their nuptial apartment.*

A subject composed of a large number of figures. In the centre, in the background, the King is standing under a canopy, looking towards

the Queen, who is approaching him from the right. Before the King is an old man, stooping and reading a paper by the light of a flambeau held by a boy standing near him. Several courtiers are standing on the left, and many ladies on the right; above the latter float several angels holding shields, &c. In the margin, beneath, a Latin inscription in four lines, *Serenissimus ac—Oldenb. et Delmenh.* No name of painter or engraver. W. $17\frac{7}{8}$, H. $13\frac{3}{4}$; Sub., W. $17\frac{1}{2}$, H. 12.

I. Before any letters, probably unique, the only one I have seen being in the Bibliothèque at Paris.

II. As described.

41. *Coronation of the King and Queen of Sweden.*

A subject composed of a great number of figures. The King is sitting on the left, with a crown on his head, under a canopy. The Queen is sitting in a large chair near the centre, and the crown is about to be placed on her head by an old bald-headed man. On the right are several men holding a canopy, sceptres, torches, &c.; above, on the same side, is a number of ladies in a gallery. On the left is a large greyhound. Beyond him men and boys holding torches, &c.; and above them a gallery filled with gentlemen. In the margin, beneath, a Latin inscription in four lines,—*Serenissimus ac—Oldenburg et Delmenhorst*; on the left, *Georgius oven I. sic ipsum Coronationis actum præfens adumbravit*; and on the right, *Corn. de Visscher Fecit aqua forti.* W. $27\frac{1}{4}$, H. 18; Sub., W. $26\frac{3}{4}$, H. $16\frac{7}{8}$.

I. Before any letters, *extremely rare.*

II. As described; in the last line the word *Nata* is followed by *Slesvici.*

III. Before the word *Nata* is entered *Jtemq*; and after it *Dux*; the word *Cliviæ* is corrected to *Cleviæ.*

THIRD CLASS.

SUBJECTS AFTER VISSCHER'S OWN DESIGNS.

42. *The Pancake Woman.*

This subject represents the interior of a kitchen with a chimney projecting on the left. In the centre sits an old woman in an arm-chair, holding a knife in her right hand. She turns her head towards the right, apparently listening to a man, who, with a slouched hat on his head and a long glass in his left hand, is seen through the opened upper portion of a door in the background on that side, the lower part being closed, so that little more than his head and shoulders can be perceived. Near

the old woman, on the left, sits an old man bareheaded, with large beard, lighting his pipe from a piece of coal which he holds in a pair of tongs in his left hand. Behind him stands a girl with her face in profile, looking towards the right, and holding up her left hand. Close to the old woman, on the right, sits a little boy with smiling face, in a fur cap, and holding a pancake on his lap with both hands. Near the margin, on the right, is a portion of a table on which is a cat mewing, her head and fore paws only are seen; a spinning-wheel, nearly covered with a cloth, &c., and on the ground a large jug, pan, broom, &c. On the left is a fire of sticks, over which is a frying-pan. *In the print*, near the margin beneath, among the shadows, is *Corn. Visscher Inv. et sculp.* H. $17\frac{1}{8}$, W. $13\frac{1}{8}$; Sub., H. $16\frac{1}{8}$, W. $13\frac{1}{8}$. This print is one of Visscher's best works, and fine impressions, before the address, are very rare.

- I. As described; before the handkerchief of the old woman and the hair of the old man were covered with cross-strokes.
- II. With these cross-strokes added, but before those on the left hand of the old woman.
- III. Cross-strokes introduced on the woman's left hand.
- IV. On the left, *within the print*, in the same line with that of Visscher,—*Clemendt de Jonghe exc.*
- V. The name of *de Jonghe* effaced, and *J. Visscher* inserted.
- VI. *J. Visscher* effaced, and *N. de Visscher exc.* inserted.
- VII. The address entirely effaced, and the place in which it was covered with diagonal lines proceeding from near the sticks, and continued nearly to the margin. C. Visscher's name is not nearly so distinctly visible on account of the shadows having been strengthened. In this state the plate is retouched all over, and has a disagreeable black effect instead of the silvery tone of the earlier impressions.

43. *The Rat-killer.*

He is seen at three-quarters length in the centre of the print, holding out his right hand, between the thumb and forefinger of which is a small flat cake. His left arm is placed upon a box, suspended to his side by a strap which passes over his right shoulder, on which side his cloak hangs down; a rat is on it towards the top. The Rat-killer wears a conical fur cap, moustaches and beard, and has a large purse and a knife suspended to his girdle on his right side. At bottom, on the left, is the head of a dog. On the right a boy, a profile figure, slightly bending forward, and holding, with both hands, a long pole, at the top of which is a round cage in which is a rat, a second one outside of the cage at the top, and three others hanging dead from it, looks up towards the

man and appears to be speaking to him. The background consists of a wall extending from the right across three-fourths of the print, and on the left are some trees, &c. On a paper fastened to the wall, at top, on the right, slightly etched, is *C. Visscher Inv. et sculp. A°. 1655.* H. $14\frac{3}{4}$, W. $12\frac{1}{2}$; Sub., H. $14\frac{1}{8}$, W. $12\frac{1}{4}$. This beautiful print is also one of Visscher's best works, and fine impressions in the first and second states are extremely rare.

- I. As described, no inscription in the margin beneath.
- II. More work on the right cheek of the man, and *exc.* under *Inv.* on the paper at top.
- III. In the margin beneath, a Latin inscription in one line,—*Fele fugas mures!—felesque fugabo*; and under this, on the right, *Clemendt de Jonghe excudit*; the slight indication of the arms on the paper, at top, entirely effaced.
- IV. De Jonghe's address effaced, and instead *F. de Wit excudit*.
- V. De Wit's address effaced.

44. *The Bohemian Woman.*

She is sitting, seen to the knees, on the right, her face in profile and turned towards the left. She is suckling a baby, which she holds up to her right breast with her left hand to its feet, and her right is on its back. A long lock of twisted hair falls over her left shoulder, behind which is a crying child, the head, left shoulder, and hand of which only are seen. Towards the left, beyond the woman, stands another child, holding a pot in its right hand and a spoon in the other. At the margin on the left is a dog, and beyond, a woman, and a man with a gun over his right shoulder followed by a child. These are little more than half-length figures, the remainder of their persons being concealed by a hill between them and the spectator. In the background on the left are mountains, trees, &c., and on the right trees reaching to the top of the print. *Within the print*, at top towards the right, *C. de Visscher fecit*, and at bottom on the same side, *Clemendt de Jonghe exc.* In the margin beneath in one line,—*Spondeo divitiis pauper, sortemque benignam infelix credis? si tu te decipis ipse, nil mihi succense, tibi tu nam verba dedisti.* H. $14\frac{3}{4}$, W. $12\frac{1}{2}$; Sub., H. $14\frac{1}{4}$, W. $12\frac{1}{8}$.

- I. Entirely unfinished, the head of the child which the woman holds and the neck of the other which she carries on her back are quite white, as are the pot and spoon held by the child near her knees. The clothes and the landscape are etched only, the flesh engraved without any previous etching. This unique impression is in the Bibliothèque at Paris.
- II. Finished, but before any letters.

- III. In the margin beneath, on the right, *C. de Visscher fecit*, but no other inscription.
- IV. As described.
- V. Retouched: de Jonghe's address effaced. In the earlier impressions of this state the letters *exc.* are still visible.

45. *The Mouse-trap.*

Half-length figures of a boy and girl. The former is standing on the left holding a lighted candle in his left hand. The latter is on the right, and holds with both hands a cage, in which is a mouse. On a white space, *within the print*, at top on the right,—*Cornellus Visscher Sch.* W. $7\frac{1}{2}$, H. $5\frac{1}{2}$; Sub., W. $7\frac{1}{8}$, H. $5\frac{3}{8}$.

- I. Before the name, much less worked, and before strong cross-lines under the chin of the boy.
- II. Also before the name, but re-touched and strong cross-lines introduced under the chin of the boy.
- III. As described.

46. *A Cat Sleeping.*

She is sitting sleeping with her head towards the right, in the corner on which side are some small plants. Behind her on the left is a mouse, and a small arched barred window beyond. Near the bottom corner on the left is a stone, on which is *Corn. Visscher fecit*. In the margin beneath, in the centre, *Visscher Excudit*. W. $7\frac{1}{4}$, H. $5\frac{1}{8}$; Sub., W. $7\frac{1}{8}$, H. $5\frac{3}{8}$.

- I. Before the address.
- II. As described; the later impressions are retouched.

47. *A Cat Sleeping.* (Smaller.)

She is sitting sleeping on a napkin with her head toward the left. The background is composed merely of lines. W. $4\frac{7}{8}$, H. $3\frac{7}{8}$; Sub., W. $4\frac{1}{4}$, H. $3\frac{1}{4}$. This little print is extremely rare, and probably not more than five impressions of it exist. One in the Bibliothèque, and a second in the Standish Collection, Paris; a third in the Museum at Amsterdam; a fourth in the Archduke Albert's Collection, Vienna; and the fifth in the British Museum. This latter was purchased at the sale of Baron Verftolk's Collection in 1851, for 180 florins. It was formerly in M. Revil's Collection, to the catalogue of which, published in 1831, a lithographed copy, by no means deceptive, is prefixed: in that catalogue it is valued at 1200 francs.

48. *A Funeral Procession.*

The funeral procession of a king, whose body is borne on men's

shoulders out of a gateway on the left towards the right, a composition of many figures, among which may be remarked the back figure of a woman sitting on the left, and a drummer walking on the same side. No name of painter or engraver. W. $4\frac{3}{4}$, H. $3\frac{7}{8}$.

In the impression in the Amsterdam Museum there is no *engraved* name, but on a stone under the seat on which the woman is sitting, *written in ink*, is *C. de Visscher fec.*

49. *Three Dogs.*

One of them is standing across the print with its head to the right. The other two are behind him, fastened together; one with its head directed to the right, the other to the left. No name of painter or engraver. H. $5\frac{1}{8}$? W. $3\frac{3}{8}$? The only impression of this print I have met with was in Baron Verftolk's Collection, and is now in the British Museum. I am unable to give the accurate measurement, as the print has evidently been very much cut into.

50. *Tablet in the Exchange at Amsterdam.*

A monumental tablet. At the top is a cock, under which is Mercury holding his Caduceus in his left hand, and a purse in the other. The sides are composed of parchments, books, &c. At bottom is a River-god holding an oar in one hand and a book in the other. On the tablet is a Dutch inscription in forty-seven lines,—*Aen de BEURS—BUERS KNECHT*. No name of painter or engraver. H. $14\frac{1}{8}$, W. $8\frac{3}{8}$; Sub., H. 14, W. $8\frac{1}{4}$. Described from the only impression I have seen, formerly in Baron Verftolk's Collection.

FOURTH CLASS.

SUBJECTS AFTER ITALIAN MASTERS.

51. *Head of a Female, after Parmigianino.*

Bust of a young female, full face, but her head slightly inclined towards the right. She has long hair, which flows down on each side over her bosom, and she wears a richly-decorated antique stomacher with emblematical figures upon it. Drapery, which she appears to hold with her right hand in front, falls over her shoulders. Arched at top, but the angles are filled with engraving up to the margin. After *Parmigianino*, from the Cabinet de Reynst, but the picture is now in Hampton Court Palace. No name of painter or engraver. H. $15\frac{1}{2}$, W. $10\frac{3}{8}$; Sub., H. $14\frac{3}{8}$, W. $10\frac{1}{8}$.

I. As described.

- II. In the margin beneath, immediately under the engraving, on the left, *Corn. Visscher sculp.*
- III. The name of Visscher effaced, and in the right corner at bottom, *G. Valk ex.*

52. *The Antiquary, after Coreggio.*

He is sitting in the centre, full face, holding out his left hand, in which is a small model of a female figure. He wears a fur cloak, and his right hand is placed flat on the fur in front of him, apparently holding a small crucifix suspended from his neck by a double chain. He has moustaches, a dark beard, his head is bare, and slightly inclined towards the right. His left arm leans upon a table, which reaches quite to the left of the print; on it are a book and six medals, and in front of it the head of a male bust, and a portion of a female statue. In the background on the left are small statues of Venus and Hercules, and a colossal one of the latter, but without the head and right arm. In the background on the right is a statue of a naked man carrying a load. No name of painter or engraver, but after a picture by *Coreggio*, from the Cabinet de Reynst, but now in Hampton Court Palace. W. 15 $\frac{1}{4}$, H. 12 $\frac{3}{8}$; Sub., W. 15, H. 12 $\frac{3}{8}$.

- I. As described.
- II. In the margin beneath, on the left, *Antonio Corregio pinxit*; in the centre, *Corn. Visscher fecit*; and on the right, *A. Blooteling excud.*
- III. The inscriptions effaced.

FIFTH CLASS.

SUBJECTS AFTER DUTCH AND FLEMISH PAINTERS.

I. AFTER BERGHEM.

53—56. *Set of four oblong Landscapes with Figures and Cattle.*

These four prints are as nearly as possible the same size, each measuring, W. 10 $\frac{1}{2}$, H. 7 $\frac{5}{8}$; Sub., W. 10 $\frac{1}{4}$, H. 7 $\frac{3}{8}$. They are numbered 1—4 in the margin beneath on the right.

53. (1.) *The Fountain.*

On the left is a fountain, the water flowing from a lion's mouth into a square stone trough. There is a cornice at the top, divided in the middle, in which a bust is placed. In front, on the left, are two women, one with a basket on her head, and the other stooping over the trough. Towards the centre is a horse drinking from it, with a man in a hat, a

back figure on his back. In the centre, a young woman, her head in profile, is sitting on a mule having a feather on its head. In the background, between her and the fountain, is a man in a dress of skins, seated on an ass, holding a long stick in his right hand. On the right are two dogs, and towards the background a woman mounted on an ass, both back figures. Mountains are in the distance on the same side; near the top on the left, upon the fountain, and immediately under the bust, *Berghem delin.*, under this 1655, and still lower, *C. de Visscher f.*

- I. The artists' names *lightly etched*, before the fore-legs of the ass on the right were indicated, and before the number and address.
- II. The artists' names *engraved*, the fore-legs of the ass are introduced, the number 1 as above mentioned, and in the centre beneath, *Clemendt de Ionghe excudit t'Amster̄ inde Calverstraat.*
- III. De Ionghe's address effaced, and in its place, *Ex formis Nicolai Visscher.* The plate is coarsely retouched all over.
- IV. With the address of *Schenck* (NAGLER).

54. (II.) *Woman suckling a Child.*

On the left two sheep are lying, and behind them a woman, sitting on the ground against the stump of a tree near a ruined wall, is suckling a child. Towards the centre are an ass and an ox, both directed towards the right, with a sheep partially seen between them, and behind them stands a shepherd in a hat speaking to the woman, towards whom he extends his right arm. In the foreground, on the right, repose two sheep and a goat; beyond them a boy with a dog, and a gateway under which are another dog and the head of an ass. In the background are rocks reaching on the left and centre to the top of the print. *Within the print*, at bottom on the left, *Berghem delin.*, and beneath *C. de Visscher f.*

- I. Before artists' names or number.
- II. Has the names as described, and the number 2 in the margin.
- III. Coarsely retouched all over, so as to produce a very harsh effect.

55. (III.) *Cattle crossing a Brook.*

Near the centre, a woman, with a bundle under her left arm, and holding up her clothes with her right hand, stands in the water, which extends from the left nearly quite across the print. On the left are an ox and two sheep, and near the woman, in the centre, a dog, also in the water. On a hillock, in the middle distance, is a man on a horse holding a

stick with both hands, and an ox on his right, coming towards the front. On the right is a man on a horse with its head in the water, drinking, and near it an ox, full face, with its feet in the water. A ruined castle is on a hill in the background near the centre, and rocks reaching up to the top of the print are on the right. In the sky at top on the left *Berghem Delin.*, and beneath, *C. de Visscher f.*

- I. Before the artists' names and number.
- II. With the names and number (3) as described.
- III. Coarsely retouched all over, so as to produce a very harsh effect.

56. (iv.) *Man sitting on the Ground.*

An old man with a beard, his right hand on the ground, and his left in his bosom, is sitting on a slight elevation on the left; a wall and two trees are behind him. An ox is in the centre, apparently coming towards the right; behind it is another ox lowing; four sheep are lying, and one is standing near these animals. On the right a third ox and two sheep are walking towards a river, in which another ox and a sheep are standing. Mountains, &c., are in the distance on the right. In the sky at top on the right, *Berghem Delin.*, and beneath, *C. de Visscher f.*

- I. Before the artists' names and number.
- II. With the names and number (4) as described.
- III. Coarsely retouched all over, so as to produce a very harsh effect.

57—60. *Set of four upright Subjects.*

These four prints are also very nearly of the same size, measuring H. $10\frac{1}{2}$ to $\frac{1}{8}$, W. $8\frac{3}{8}$ to $\frac{1}{2}$; Sub., H. $10\frac{1}{4}$ to $\frac{3}{8}$, W. $8\frac{1}{8}$ to $8\frac{1}{4}$. They are numbered I—IV., in the margin beneath, on the right.

57. (i.) *The Passage of the River.*

Water occupies the whole of the foreground, with the exception of some stepping-stones on the left, on which stands a young woman bare-legged and bare-headed, holding a stick in her right hand and a bundle under her left arm. In the centre is a man in a skin jacket and broad-brimmed hat, holding a stick with both hands, on a horse whose feet are in the water, both being back figures. On the right, also in the water, is a goat coming towards the front, and behind, an ox, a back figure. High rocks are in the background both on the centre and the right, on which latter is a ruined castle with a large round tower, trees, shrubs, &c. In the sky at top on the right, *Berghem Delineavit*, and beneath, *C. Visscher f.*

- I. First etching, little more than an outline. This state I have not seen, but mention it on the authority of Winter, who in his catalogue of prints by and after Berghem, published at Amsterdam in 1767, describes it as then being in the collection of Heer van Vlardinghe, at Leyden, and that it was to be found in no other.
- II. Finished, the names of the artists *etched only*. Before the number.
- III. Names of the artists engraved, has the number I. as described, and in the centre of the margin beneath, *Clemendt de Jonghe excudit, t' Amsterdam inde Calverstraat*.
- IV. De Jonghe's name effaced, and instead, *Nicolaus Visscher excudit*.
- V. With the additional address, *P. Schenck Junior Exc. (NAGLER)*.

58. (II.) *Woman on an Ass.*

In the centre a woman, seated on an ass, with its back towards the front, but directed towards the right, is speaking to a man, a back figure standing on the left, holding a stick with both hands over his left shoulder; she holds out her left arm towards him. In front is a dog, and beyond, a river flowing across the print. On the right stands an ox with his feet in the water, and in the background on the same side another ox and two sheep are standing under two trees. In the distance towards the left an undulated country with hills beyond, in front of which may be perceived a half-length figure of a man in a hat, with a stick over his left shoulder. In the sky, at top, on the left, *Berghem Delinea.*, and beneath, *C. Visscher f.*

- I. The artists' names are very indistinctly etched, the painter's name spelled *Berghm*, and before the number.
- II. The names engraved and corrected, and the number (II.) added as described.

59. (III.) *Woman milking a Cow.*

On the left, in the foreground, a goat is browsing on some large leaves. In the middle distance, in the centre, a woman, standing with a basket on her head, and another on her right arm, converses with, and points with her left hand to, another woman, who, kneeling on the ground, milks a cow standing on the right with its head directed towards the front. On the right, a second cow, whose head is concealed by the former, is lying near some trees. In the background, on the left, a shepherd is driving a flock of sheep; mountains, &c., are in the distance. In the sky, at top, on the left, *Berghem Delinea.*, and beneath, *C. Visscher f.*

- I. The artists' names are very slightly etched, and before the number.
- II. The names *engraved*, the number (III.) added as described, and *Delinea.* altered to *Delinia.*

60. (1v.) *Woman, on an Ass, suckling a Child.*

On the left, in the foreground, an ox lies with his head to the front, and near him, towards the centre, lies a horse. In the middle distance, on the same side, is another horse watering, and a shepherd with a stick in his left hand. In the centre, a man, a back figure, in a broad-brimmed hat, with a dog jumping up to him, leans his right arm on the back of an ass, on which is a woman, suckling a child, held in her right arm, placed on the right. Several sheep beneath, and a mountain, &c., in the background. In the sky, at top, on the right, *Berghem Delinea.*, and beneath, *C. Visscher f.*

- I. The artists' names are very slightly etched, and before the number.
- II. The names *engraved*, and the number (IV.) added, as described.

61. *The Ox standing, &c.*

In the centre stands an ox, with his head directed towards the right. On the left, lying on the ground, are a cow with four sheep, and a fifth is standing near them. On the right is a rivulet, and in the background a woman mounted on an ass, followed by a dog. No name of painter or engraver. In the margin, at bottom on the right, the number 2. W. $12\frac{1}{4}$, H. $9\frac{1}{4}$; Sub., W. 12, H. $8\frac{3}{8}$.

62. *Woman holding a Distaff, &c.*

In the foreground, in the centre, and on the right, are stumps of trees on a rising ground. On the right is a river, and one arch of a ruined bridge, with a tower at the end of it. In the middle distance, in the centre, stands a young woman, a back figure, holding a distaff in her right, and the thread from it in her left hand. At her feet sits a man, with his bare legs crossed, his left hand placed on his right leg, and a small cap on his head. Behind them is a cow, with her head to the right. Near these figures, towards the left, are four sheep lying down, and one goat standing. In the distance, on the left, are two sheep and a woman milking a cow. In the foreground, on the same side, are a goat browsing and a sheep lying down. Mountains, with a ruined castle, &c., in the background. In the margin beneath, on the right, the number 2. No name of painter or engraver. W. $16\frac{1}{8}$, H. $11\frac{1}{4}$; Sub., W. $15\frac{1}{4}$, H. $11\frac{3}{8}$.

- I. As described.
- II. The plate reduced, so that no portion of the bridge, but a part of the tower remains. The whole of the above figures, however, are left. It now measures W. $11\frac{1}{2}$, H. $8\frac{1}{4}$.

63. *Man drinking Water, &c.*

(Companion to the preceding.)

A road extends across the print, and turns towards the background on the right, on which ride a man, a back figure, on an ass, holding a stick with both hands, drives two oxen before him, has a third on his right, and a dog on his left. In the foreground, on the left, a man, a back figure, is drinking water out of his hat. Near him a woman on an ass leans her chin upon her left hand. An ox stands before her, looking towards the front; in the centre an ass, with a saddle and pannier on his back, is watering; behind him is another ox, and towards the right, a goat. The background is composed of large rocks, reaching, on the left and in the centre, to the top of the print. No name of painter or engraver. In the margin, at bottom, on the right, the number 3. W. 16, H. $11\frac{1}{2}$; Sub., W. $15\frac{1}{2}$, H. 11.

- I. As described.
- II. The plate reduced, so that the group on the left, the goats and a portion of one of the oxen on the right, only remain. In the sky, at top, on the right, the letter c. It now measures W. $11\frac{3}{8}$, H. $8\frac{3}{8}$.

II. AFTER BROUWER.

64. *The Concert.*

Interior of a Cabaret. In the centre a man is sitting on a tub, with his head inclined towards the right, playing on a violin. His right leg is extended nearly to the margin on the left, and his left foot is placed on a brick; between them a tall pitcher stands on the ground. He wears a small flat cap, and appears to be singing a facetious song. Behind him, towards the left, stands a man, a profile figure, with a conical cap over his eyes and upper part of his face, also singing, holding a glass in his left hand. On the right, near a projecting chimney, sit three peasants all singing; the one nearest the front is an old woman, a back figure, with her head in profile, thrown back, towards the right; beyond her a man, full face, in a hairy cap, sings from a paper which he holds in his right hand; and a third, a profile figure, turned to the right, immediately behind the violin player, also wears a hairy cap, on the side of which is fastened a flute. *Within the print*, at bottom, in etched letters, A.

Brouwer pinxit. Corn. Visscher fecit aqua forti. In the margin beneath, in one line, *Trahit sua quemque voluptas.* H. $10\frac{1}{2}$, W. $7\frac{1}{2}$; Sub., H. $9\frac{1}{2}$, W. $7\frac{1}{2}$.

- I. Before the inscription, *Trahit sua*, &c., and much less worked on.
- II. As described.
- III. In the margin beneath, on the right, *Clemedt de Jonghe excudit.*
- IV. Retouched all over, so as to produce a dark and disagreeable effect. De Jonghe's address effaced, and a very dark shadow introduced in the foreground on the right; nearly perpendicular lines are added on the chimney and on the caps of the two men sitting near it, the back of the old woman more worked upon. The teeth of the man playing the violin are distinctly marked, &c.
- V. At bottom, on the left, *J. Covens et C. Mortier Excudit.*

65. *Six Peasants Smoking and Drinking.*

On the right a man is sitting, holding his pipe to his mouth with his left hand and a pot in the other; his right leg is raised and the foot is on a bench. On the left a man appears to be taking tobacco out of a paper; behind him is the head of a man asleep, resting on the shoulders of another near the centre of the background, who is puffing smoke from his mouth. In the centre, also in the background, is a man behind a table drinking out of a cup, and on the right the head of a sleeping man. No name of painter or engraver. W. 9, H. 7; Sub., W. $8\frac{1}{2}$, H. $6\frac{1}{2}$.

66. *The Surgeon.*

He is kneeling on his right knee on the left of the print, but directed towards the right, holding the left foot of a peasant who is seated on the right, in his right hand, and taking a plaster from it with his left. Beyond the surgeon, towards the background, is a table, and behind it an old woman leans her left arm on it, and holds a plaster over a small chafing-dish in her right hand. The peasant has both hands under his left leg, is stooping forward, apparently in great pain; his cap hangs on the back of the chair, and his shoe is in front of it; at bottom, on the right, are two large bottles, and at top a portion of an open window, through which are seen the upper parts of some trees. In the background, on the left, through an open door, is the interior of a laboratory, with bottles, &c., and a man stooping. *Within the print*, at bottom, on the left, *Brouwer pinxit*; and towards the right, *Corn. Visscher fecit.* In the margin beneath, on the left, *Vre, seca, purga, cura Chirurgæ, dolori*, and on the right, *Sentiat, id patiens est medicina dolor.* Immediately under the last word is *Solide.* W. $14\frac{1}{2}$, H. $11\frac{1}{2}$; Sub., W. $14\frac{1}{2}$, H. $10\frac{1}{2}$.

- I. Before any inscription beneath, and before the name of *Brouwer*, having only *Corn. Visscher fecit*. The plate is not quite finished, there being no diagonal lines on the door on the left, &c.
- II. The plate finished, the diagonal lines, &c., added, but also before the name of *Brouwer*.
- III. Before the inscription on the margin beneath, but has the name of *Brouwer*.
- IV. As described, before any address.
- V. In the centre, at bottom, *Clement de Jonge Excudit*.
- VI. De Jonge's address effaced, and in place of it, *J. Covens et C. Mortier Excudit*.

III. AFTER PETER DE LAER.

67—69. *Set of three from the Cabinet de Reynst.*

67. (I.) *The Robbery of the Wagons.*

On the left is a wagon with large cloths over it, drawn by two horses towards the right; a man on the back of the horse nearest the front, is falling backwards from it, being pierced under the right arm with a lance held by a soldier standing in front. In the centre is a horse throwing out its hind legs, with a soldier on its back bareheaded, who fires a pistol with his left hand at another horseman behind him. A third horse is near him on the right with a man in a high cap on his back, rearing back over a horse and a man lying on the ground: a man in front of it holds the bridle with his right hand and his sword in his left. On the right another horse, without a rider, rushes towards the front. In the distance on the right are two more wagons and several figures, one of whom discharges an arrow from a bow towards several soldiers who are running out of an ambuscade down some hills on the left. In the background on that side are high rocks, and trees reaching up to the top of the print, &c. No name of painter or engraver. W. $19\frac{1}{2}$, H. $15\frac{1}{2}$; Sub., W. 19, H. $14\frac{1}{4}$.

- I. As described.
- II. In the margin beneath, on the left, *P. de Laer pinxit*; in the centre, *C. Visscher fecit*; and on the right, *G. Valk Excudit*.
- III. The address of Valk effaced.

68. (II.) *The Fight with Pistols.*

Interior of a large cavern. On the right is a coach drawn by four horses attacked by robbers, one of whom, with a sword in his left hand, seizes the bridle of one of the horses with his right; and another near the margin, on horseback, presents a pistol with his left hand at the driver

of the coach, who recoils from him with terror. In the centre stands a man holding the bridle of a rearing horse in his right hand. On the left, a man in a broad-brimmed hat, on a horse which runs towards the left, fires a pistol at a soldier in a cuirass, also on horseback, who rushing towards him from the right, also fires a pistol at him: these two figures are so close to each other that the muzzles of their pistols touch. Under the horse of the latter is a man lying dead on the ground. Behind them is a third horseman holding up his sword. All these figures hold their pistols or swords in their left hands. On the foreground towards the right lie a hat and a sword. No name of painter or engraver. W. 15 $\frac{1}{4}$, H. 12 $\frac{1}{2}$; Sub., W. 15, H. 12 $\frac{1}{8}$.

I. As described.

II. In the margin beneath, on the left, *P. de Laer Pinxit*; in the centre, *C. Visscher Fecit*; and on the right, *G. Valk Excudit*.

III. The address of Valk effaced.

69. (III.) *The Kiln.*

In the foreground on the right, a group of ten gypsies are sitting and lying on the ground, with the exception of one who sits on a tub. Behind them is a large lime-kiln extending nearly three parts across the print; at the bottom of the kiln, under an archway, is a man apparently stirring the fire. At the top of it are twelve figures, one of whom, standing on the left, holds out some linen with both hands. Near the margin towards the top on the right, a man is descending from the kiln towards a man and a boy, both back figures, who are proceeding upwards towards him. In the centre at bottom, in front of the kiln, are two donkeys, one of which, directed towards the right, is feeding from a basket. On the left are two oxen, the one nearer the front lying down, and the other, a back figure, standing with its head turned to the right. Near the margin, on the same side, is some water, a broad boat, the head of a second boat, and in the distance a bridge of one arch, buildings, small tower with a bell, &c. No name of painter or engraver. W. 15 $\frac{1}{4}$, H. 12 $\frac{5}{8}$; Sub., W. 15, H. 12 $\frac{1}{8}$.

I. As described.

II. In the margin beneath, on the left, *P. de Laer Pinxit*; in the centre, *C. Visscher Fecit*; and on the right, *G. Valk Excudit*.

III. The address of Valk effaced.

70. *Man on the Bank of a River.*

Water in the foreground from the centre to the right of the print. In the centre a young woman stands bare-legged, with her feet in the water, holding a cloth, which falls on a large stone, in her left hand, and

pointing with the other to a man in a hat, who, sitting on the ground bare-legged towards the left, appears to be examining his right foot, which he has lifted up. Behind these two figures another woman is stooping. On the right are two oxen, both in the water, and between them and the woman is a dog drinking. The background is composed of rocks and hanging trees, and a road ascends from the foreground on the left towards the background on the right, where a woman, holding a basket on her head with her left hand, appears to be descending the hill. On the left are two sheep lying down, and a third browsing. In the margin beneath, on the left, *P. Van Laer pinx*; in the centre, *Corn. Visscher fecit aqua forti*; and on the right, *Edewaert de Booys excud.* W. 17, H. $12\frac{1}{2}$; Sub., W. $16\frac{3}{4}$, H. $12\frac{1}{4}$.

I. Before any letters.

II. As described.

71. *Sportsman on Horseback.*

(Companion to the preceding.)

On the right a sportsman on horseback, apparently proceeding towards that side, looks downwards to the left towards a dog which he is pulling after him by a string held in his right hand. The dog standing in the centre appears unwilling to advance, but turns barking towards six other dogs sitting and standing near a man in a skin jacket and flapped hat, who sits on the ground on the left. On the same side is the open door of a stable, through which a boy is leading a horse, the head and near fore-leg only of which are seen. In front towards the left are two dogs smelling at the ground. In the middle distance, also towards the left, is a withered tree, the branches of which reach nearly to the top of the print, and on a long plank extending from it to the upper part of the stable are suspended two cloths. A hill with trees is in the background on the left, and a hill with a building on it in the centre. In the margin beneath, on the left, *P. Van Laer pinx*; in the centre, *Corn. Visscher fecit aqua forti*; and on the right, *Edewaert de Booys excud.* W. $17\frac{1}{4}$, H. $12\frac{5}{8}$; Sub., W. $16\frac{3}{4}$, H. $12\frac{1}{4}$.

I. Before any letters.

II. As described.

III. The address of De Booys effaced, and instead, *E. Cooper ex.*

IV. Between the names of Visscher and Cooper, *E. Collectione Thomæ Walker Londini.*

V. Cooper's address effaced, and—*Printed and sold by Tho: Glafs next the Exchange Stairs in Cornhill, London,* inserted.

The preceding two prints appear to be a portion of the same set as the two prints after *Berghem*, numbered 62 and 63.

72. *The Morning.*

On the left a shepherd-boy stands leaning on his right arm with his hand upon the side of his head on the trunk of a tree, behind which are two other trees extending nearly to the top of the print; he extends his left arm pointing with his forefinger towards the right. A dog is near him on the left, and on the ground in front are a hat and a shepherd's crook. In the middle distance in the centre stands a girl looking towards the right, and holding up her clothes with her right hand. In front of her stands a cow directed towards the right, and a goat and a sheep may be perceived under her. In the foreground on the right a second cow is lying on the ground with her head towards the front, and a goat, also lying down, is behind her. Shrubs and trees form the background on that side. In the margin beneath, on the left, *P. D. Laer pinx.*, and in the centre, *Corn. Visscher fecit.* H. $14\frac{1}{8}$, W. $11\frac{1}{8}$; Sub., H. $14\frac{1}{8}$, W. $11\frac{1}{8}$.

I. Before the names.

II. As described.

73. *A Moonlight Scene.*

(Companion to the preceding.)

On the left is a cottage, from the lower part of which near the centre flames and smoke are bursting forth. In front on the same side, a boy, with a gun over his right shoulder, holds a halter in his left hand, by which he leads two horses from the centre towards the left. Behind him, near the centre, the dead body of a man is lying on the ground, and beyond, towards the left, stands a woman in an attitude of lamentation, wringing her hands; a man is standing on her left. A bank with trees, behind which the moon shines brightly, is in the background on the right. In the margin beneath, on the left, *P. D. Laer pinx.*, and in the centre, *Corn. Visscher fecit.* H. $14\frac{1}{8}$, W. $11\frac{1}{8}$; Sub., H. $14\frac{1}{8}$, W. $11\frac{1}{8}$.

I. Before the names.

II. As described.

74. *The Beggars.*

A kiln with figures on the top of it is in the background on the left. In front of it on that side are three beggars sitting conversing, and a fourth is lying on the ground across the centre. Towards the background on the right two other beggars are playing at cards. *Within the print*, at top on the left, *P. di Laer Pinxit Rome.* In the margin beneath on the right is the number 4. This print has no name of engraver. W. $15\frac{1}{4}$, H. $11\frac{1}{2}$; Sub., W. $14\frac{1}{8}$, H. $11\frac{1}{8}$.

75. *The Pigs.*

In the centre a pig is standing with its head to the left; on the right are two others, one of which is lying on the ground with the head of the other over its back; on the left are two goats. In the background, on the left, a woman sits sleeping, with her head resting on the upright part of some palings. Landscape, &c., on the right. No name of painter or engraver. W. $12\frac{3}{8}$, H. 9; Sub., W. $11\frac{7}{8}$, H. $8\frac{3}{4}$.

76. *Three Horses in a Stable.*

Interior of a stable; on the left a horse is fastened to a rack by a halter; beyond him is a second horse, watering; and in the background on the right is a groom saddling a third horse. Beyond them is a wall with an open gate, above which is a picture of the Virgin. In the foreground on the right are a shovel, a broom, and a pitchfork. No name of painter or engraver. W. $15\frac{1}{2}$, H. $11\frac{3}{8}$; Sub., W. $15\frac{3}{8}$, H. $11\frac{1}{4}$.

I. As described.

II. Above the rack at top, *P. di Laer Pinxit Rome.*

III. In the margin beneath, *T'Amsterdam, gedrukt by Frederick de Widt, voor aan in de Calverstraat by der Dam, Inde Witte Pas-Caart.*

IV. The whole of the preceding inscription effaced.

77. *Farrier shoeing a Horse.*

On the left a farrier is nailing a shoe on the near hind-hoof of a horse, which is held up to him by a man. The animal stands across the print with its head directed towards the right, and beyond it on that side is a man on horseback, with another man standing near him, holding a whip in his left hand. In the background, on the right, at the door of a house is a little boy and a dog; and on the left the farrier's shop, with a man in it, and a dog sleeping in front. *Within the print*, at top on the left, *P. D. Laer P. Romæ.* W. $11\frac{1}{4}$, H. 8; Sub., W. 11, H. $7\frac{7}{8}$.

I. As described.

II. With the number 4 at bottom on the right.

78. *Man and Woman sitting on the Ground.*

The man is sitting on the right of the print, but directed towards the left, with his arms round the waist of a woman who is sitting on the ground behind him, and her right hand is on his left foot. A dog is sleeping on the ground on the right. *Within the print*, at top on the right, *P. D. Laer p. Romæ.* H. $8\frac{1}{4}$, W. $6\frac{3}{8}$; Sub., H. $7\frac{7}{8}$, W. $6\frac{3}{8}$.

IV. AFTER ADRIAN OSTADE.

79. *Interior, called the Skaters.*

Interior of a room, with a large projecting chimney towards the right. In the centre sits a man, a back figure, but his face in profile, holding a pipe in his right hand, and looking upwards towards another man, who stands on the right before the fire with his hands behind him; a child is near him on the same side. Between the two men a pair of skates lies on the ground, from which the print has obtained its name. On the left sits an old woman, a profile figure directed towards the right, holding a glass in her right hand, and with her left the hand of a young child standing near her. Behind the child sits a peasant, with his right hand to his breast, speaking to the old woman, and behind him stands a man holding a pipe in his left hand. Nearer the fire, on the same side, sits a man, who extends his left arm towards the chimney. In front, on the left, a pair of large scales lies on the ground, and nearer the centre sits a little white dog. On the right is a window, from which the light falls on the subject, and beneath it is a table, on which is a dish with a ham on it, loaf of bread, knife, &c.; a chair on which is a jug and pipe. All the figures have caps or high hats on their heads. In the margin beneath, on the left, *Cornelius de Visscher Sculpsit*; in the centre, *Adr. van Oostade Pinxit*; and on the right, *Nicolaus Visscher Excudit*. H. 17 $\frac{3}{8}$, W. 13 $\frac{3}{4}$; Sub., H. 16 $\frac{7}{8}$, W. 13 $\frac{1}{2}$. The original picture, the same size as the print, is in the collection of M. Six van Winter at Amsterdam.

I. Before any letters, and before the shadows were heightened.

The front of the chimney towards the left is shaded with perpendicular and horizontal lines only, to which diagonal lines, extending from right to left, were afterwards added. An impression in this state, which I believe to be unique, was formerly in the collection of Mr Anthony Stewart, from whom I purchased it in 1837, and placed it immediately in that of Baron Verstolk van Soelen. At the sale of his collection in 1851, it was purchased by Messrs Colnaghi and Co., and is now in the British Museum.

II. Also before the letters, but has the additional shadows and work.

III. As described.

IV. With the address of *Clement de Jonghe*.

80. *The Strolling Musicians.*

In the centre a boy is playing on a violin; behind him, towards the left, is an old man playing the hurdygurdy; close to his right arm on

the left are a girl and a boy. On the right is a boy with his left hand in his coat, and immediately above the head of the fiddler is a portion of the head of a boy in a hairy cap. These figures are seen through an arch-way. In the background on the right is a cottage with trees, &c. In the margin beneath, on the right, *A. V. Oftade pinxit*, and beneath, *C. Visscher fecit aqua forti.* H. 14 $\frac{7}{8}$, W. 12 $\frac{1}{2}$; Sub., H. 13 $\frac{7}{8}$, W. 12 $\frac{1}{8}$.

- I. Before any letters.
- II. As described.
- III. With the address of *de Jonghe*.
- IV. Coarsely retouched all over, *de Jonghe's* address effaced, strong nearly perpendicular lines introduced on the cap of the boy on the left, &c.

81. *The Toppers.*

A party of two men and a woman drinking together. They are half-length figures. One of the men, wearing a cap on his head, is seated on the left in front, with his back to the spectator; he holds a jug in his right hand on a table on the right, on which are also a pipe and a paper of tobacco. Beyond the table, near the centre, but towards the right, sits an old woman holding up a glass in her right hand. In the centre, between them, stands another man with a conical cap on his head, stooping down towards the old woman. *Within the print*, near the margin on the left, behind the man's chair, in four lines, *A. V. Oftade pinxit, Corn. Visscher fecit.* In the margin beneath, in the centre, *VIVITUR PARVO BENE*; and on each side four Dutch lines, *Men seyt —en toeback.* In the centre at bottom, *Clemendt de Jonghe excudit.* H. 10, W. 8 $\frac{1}{4}$; Sub., H. 9 $\frac{1}{8}$, W. 8.

- I. As described.
- II. Under the address is added, *P. Schenck junior excudit*, and the number 43.

82. *Old Man and Woman.*

In the centre, behind a table, sits an old man with a hat on his head, holding a long glass in his left hand. He places his right on the left hand of an old woman, who is sitting on the left with her head inclined downwards. On the table is a pipe, &c. Behind the woman on the left is a cupboard with a dish on the top of it, and on the right, above the man, is a window. In the margin beneath, on the right, *A. V. Oftade pinxit et excud, C. Visscher fecit aqua forti.* H. 10 $\frac{3}{8}$, W. 8 $\frac{7}{8}$; Sub., H. 9 $\frac{7}{8}$, W. 8 $\frac{1}{8}$.

- I. Before the *et* between *pinxit* and *excud*.
- II. As described.

- III. At bottom on the left, *Clemendt de Jonghe excudit.*
- IV. De Jonghe's address effaced, and instead, *Nicolaus Visscher excudit.*
- V. With the address of Valk in place of that of Visscher.
- VI. All letters effaced. This is the modern state of the plate, and the impressions are extremely bad.

83. *Allegory relating to the Seven United Provinces, or the Arms of Holland.*

In the middle is a shield with the crowned Lion, the seven arrows, and the sword, above which is a large crown; on the right stands Mars, and on the left Minerva. Above are medallions of four Princes of Nassau-Orange held by eight hovering angels; below are two angels holding a band on a cartouche, upon which is inscribed CEDANT ARMA TOGAE. At bottom, on the right, in etched letters, *A. V. Venn (Venne) inv. Corn. Viss, fecit.* H. $7\frac{1}{4}$ (7p. 1l. or 197 millim.), W. 6 (5p. 8l. or 151 millim.)

This lightly engraved plate had never been described until a notice of it appeared in Mr Rudolph Weigel's Kunstkatalog, No. 24, 1852. The only impression known is in that gentleman's possession. I have never seen it, but have no hesitation in inserting it among the works of Cornelius Visscher upon his authority.

SIXTH CLASS.

PORTRAITS.

84. *Cornelius Visscher.*

He is represented at half length, his body turned towards the right, but his face looking to the front. He wears a large sugar-loaf hat with a broad brim, his hair falls on a plain flat collar which he has round his neck, and he has a cloak over his right shoulder. In his left hand, which is placed on his breast, is a small graver. In the margin beneath *Corn. Visscher fecit an 1649.* H. $5\frac{1}{8}$, W. $3\frac{1}{4}$; Sub., H. $5\frac{1}{8}$, W. $3\frac{1}{8}$.

I. As described, the collar has less work on it.

II. The graver effaced, and additional lines on the collar, &c.

85. *Another portrait of Cornelius Visscher.*

Half length directed towards the right, with his mouth open as if smiling. He has a coat over his shoulders, a collar with two tassels round his neck, and a broad-brimmed hat on his head. In the margin

beneath, in the centre, *C. Visscher fecit A.* 1651. H. $5\frac{3}{4}$, W. $3\frac{3}{4}$; Sub., H. $5\frac{1}{2}$, W. $3\frac{3}{8}$.

Nagler states this to be one of the scarcest of Visscher's works, but it is by no means so.

86. *Pope Alexander the Seventh.*

He is nearly half length, full face, in a close-fitting cap, with dark moustaches and beard; he wears a collar turned down, and a robe closely buttoned up. At top, on the left, an angel, holding a tiara, is flying down towards him. Trees are on the left; pillars, curtains, &c., on the right. This print is an oval in a square border. On the oval border, at bottom, ALEXANDER VII.—PONT. OPT. MAX.; at top, JUSTITIA—ET VERITATE. At bottom, on each side, is a winged boy holding a wreath of fruit leading up to the Pope's arms in the centre near the bottom. Beneath them eight Latin lines in two columns, *Nunquam hoc—ora Dei*, and beneath, on the right, *PIE*. In the centre at bottom, *Corn. Visscher delin. sculp. et excud.* H. $12\frac{3}{8}$, W. $9\frac{1}{2}$; Sub., H. $12\frac{1}{8}$, W. $9\frac{1}{4}$.

- I. As described, before some alterations in the face, and before the introduction of a small shrub apparently proceeding from behind the wall, about half an inch above the Pope's right shoulder. (This impression is probably unique, and is now in the British Museum. It was formerly in the Dijonval, Duke of Buckingham's and Mr Beckford's collections.)
- II. Has the shrub introduced. The muscles of the Pope's right cheek are strongly marked. Above the swell of the nose is a small light space.
- III. With many alterations in the face, of which the most remarkable is that the light space above mentioned is covered with fine strokes. Some impressions of both this and the preceding states have printed under them, from a separate plate, a Latin dedication in four lines, to *J. de la Torre*.
- IV. The words *et excud.* effaced, and *Clemendt de Jonghe excudit* introduced.

87. *John Boelensz.*

He is represented half-length, looking towards the left, with his right hand on his bosom, and a skull-cap on his head; an oval in a square frame. A small crucifix with the Saviour on it is on the left. Round the oval,—R. P. JOANNES BOELENZ ORD: MINOR: REG: OBS: OBIIT AMSTEL: XXI MAY MDCLV ÆT. LVI. In the centre under the

oval on a shield is a cross, with two arms and hands, in one of which is a crucifix, and in the other a book with a scroll, on which is, SANCTITATE ET DOCTRINA. On a scroll extending across the bottom of the print are six Dutch lines in two columns,—*Gelijck—met gebede*. In the centre, under these, *Iacob Iansen, Straetman excud.* H. 11 $\frac{5}{8}$, W. 7 $\frac{7}{8}$; Sub., H. 11 $\frac{1}{2}$, W. 7 $\frac{3}{4}$.

- I. Before any letters.
- II. As described.
- III. Straetman's address effaced, but traces of it remain. At bottom on the left, *C. de Visscher fecit*, and on the right, *F. de Wit excudit*.

88. *Henderukus du Booy*s.

(Companion to No. 117.)

Nearly three-quarters length, directed to the left, pointing towards that side with his left hand. He is bare-headed, has moustaches and small beard, dark dress buttoned up, and a cloak over his shoulders concealing his right arm. In the centre, immediately under the engraving, HENDERVKVS DV BOOYS. Lower down, in the left corner, *Ant. Van Dyck pinxcit*, and beneath, *Corn. Visscher sculp.* Opposite on the right, *Edewaert de Booy*s excudit. H. 9 $\frac{3}{8}$, W. 7 $\frac{1}{2}$; Sub., H. 8 $\frac{3}{8}$, W. 7 $\frac{1}{4}$.

- I. Before any letters (NAGLER).
- II. With the letters, but before *Visscher's* name, and the address (NAGLER).
- III. Has the name of *Visscher*, but before the address.
- IV. As described, the address of *de Booy*s very slightly etched.
- V. The address strongly engraved.
- VI. The address effaced, and *E. Cooper excudit* inserted in place of it. At bottom, in the centre, *E. Collectione Nobilissimi Joannis Domini Somers*.

89. *Gellius de Bouma*.

He is seated on the left of the print, seen down to the knees, full face, with a small skull-cap on his head, white moustaches and large beard. He wears a close-buttoned dress with broad ruff, has a cloak which he holds up in front with his left hand, and holds out the other. On the left is a table, upon which is an open book, inkstand, pen, &c.; and in the corner a paper, on which is *C. de Visscher ad vivum deli. et sculp.* In the margin beneath, in one line,—GELLIUS DE BOVMA ECCLESIASTES ZUTPHANIENSIS OVT INT. 77 IAER EN INT. 55 IAER VAN

ZYN BEDIENINGHE. Beneath, on the left, are four Latin lines, *Ora viri—et ingenium*; and on the right four Dutch lines, *Leev' lang—Godes kerck.*; under the last words, *J. Visscherus*. This magnificent portrait is undoubtedly one of the finest of Visscher's works. H. 15 $\frac{1}{8}$, W. 11 $\frac{3}{8}$; Sub., H. 13 $\frac{1}{8}$, W. 11 $\frac{1}{8}$.

- I. No writing or printing appears on the third leaf of the book towards the front, &c.
- II. Has the printing on the above-mentioned leaf in five paragraphs or sections.
- III. With the year 1656 in the centre at bottom.
- IV. The date effaced, but before the address.
- V. In the centre at bottom, *Tot Amsterdam by Iohannes Covens en Cornelis Mortier*.

90. *J. W. de Brederode.*

Oval half-length in armour, turned to the left. He has a flat collar round his neck with two tassels in front. Round the oval, ANTES MEVRTO QVE MVDADO. Inscription beneath, in five lines,—*Illustri et generoso Domino Johanni Wolfredo de Brederode—Petrus Soutman. A. cIo Io CXLVII.*, and beneath, on the right, *Cum Privil.* No names of painter or engraver, but this portrait is evidently after *Honthorst*. H. 16 $\frac{1}{4}$, W. 11 $\frac{7}{8}$; Sub., H. 14 $\frac{3}{8}$, W. 11 $\frac{1}{2}$.

91. *D. R. Camphuysen.*

He is placed low down in the print, in a small oval, in a border of palms. A cloak is over his shoulders, he holds a pen in his right hand, writing on a paper the words *Mortuus Vivo*. Clouds are around the oval, and on the left side sits a figure of Faith, holding with her right hand a cross over her right shoulder, and the eucharistical cup in the other. On the right sits a female with her hands crossed on her lap. In the centre, at top, sits Charity with a child lying on her lap, another standing on her left, and the head of a third is seen over her right shoulder; on the left, also at top, are two angels, one of whom appears to be reading from a tablet which the other holds, and a portion of the figure of a third is close to the margin. On the right are three angels,—one plays the flute, a second the harp, and the third is singing from a book. *Within the print*, in the centre beneath, D. R. CAMPHVYSEN, and under this six Dutch lines—*Hier siet,—met alle Deugel*. At bottom, also *in the print*, on the left, *C. Casteleijn Inv.*; on the right, *C. Vischer Sculp.* H. 10, W. 8 $\frac{1}{8}$; Sub., H. 9 $\frac{3}{4}$, W. 7 $\frac{1}{8}$.

- I. With the head of an angel with wings, between the boy

standing on the right of Charity, and the one playing the flute. There are no dots over the inscription at bottom. The words *Mortuus Vivo* are *slightly etched*.

- II. The head of the angel effaced, and replaced by clouds. The inscription is covered with dots. The words *Mortuus Vivo* are *strongly engraved*, &c.
- III. Entirely altered, the portrait of Camphuysen effaced, and that of Oliver Cromwell introduced. He is bare-headed and holds a bâton in his right hand. A crown with a sceptre and an axe are above his head. Quite at top,—PARLEMENT HAER TESTEMENT; round the oval,—OLIVIER CROMWEL LUYTENANT GENERAEL VAN DE ARMEE VANT PARLEMENT VAN ENGELAND. The clouds at the bottom as well as the six Dutch lines are effaced, and in place of them are six others in a cartouche; *ick sta naer Kroon—boven keeren*. Beneath them on the left, *Clemendt de Ionghe Excudit*; and on the right, *Ziet dat ie gaan xyt*. The children at top accompanying the figure of Charity, as well as those on the right and left, are effaced; she holds in her left hand a mitre, from which fall jewels and money. A label is on the left of her head, on which are two lines,—*Ick lief—Ryckdom*. At top, on the left, is a number of men in hats and cloaks; above them, *Ponweltigh Parlement*. On the right, also at top, are some ships with two lines beneath them,—*Hebben is—de kuinst*. The figure of Faith on the left has a mask on the cup in her right hand, and serpents are on her cap. Near the head on the left is a scroll with three lines; *k'Gheloos—Vrijstaen*. The female on the right has a crown and sceptre in her lap; near her head, also on the right, is a scroll with three lines,—*Ick hoop—en Scepter*. The names of *Castelleyn* and *Visscher* are effaced. The copper-plate is in the possession of Mr Evans of the Strand. In the Sutherland collection in the Bodleian Library, at Oxford, is an early state of this portrait of Cromwell, which I believe to be unique. It is before the address of *Clemendt de Ionghe*. The centre ornament at bottom is alone introduced; those on the right and left are slightly indicated.

92. *Charles V.*

He is represented three-quarters length, standing looking towards the right, with both hands on a dog standing across the print with his head to the right. He has a cap on his head, and wears the order of the

Golden Fleece. *Within the print*, at bottom on the right, *I. C. Visscher excudebat* (the letters I. C. and V interlaced). In the margin beneath, *CAROLVS V. D. G. ROMAN. IMP. SEMPER AUG.*, in one line. In a second line, *Carolus de v. by der gratien Gods Rooms Keyser altyt vermerded's Rycx.* H. $12\frac{1}{4}$, W. $9\frac{3}{8}$; Sub., H. $11\frac{1}{4}$, W. $9\frac{3}{8}$.

93. *Lieven van Coppenol.*

He is represented three-quarters length sitting, full-faced, body turned towards the right. He holds a pen in his right hand, and his left arm and shoulder are covered with a cloak. He wears a plain dress closely buttoned up in front, a flat collar, small skull-cap, under which thin grey hairs appear, has light moustaches, and very small beard. In the margin beneath, in one line, *Op de Print vanden Onwedergaelicken Schrijver Lieven van Coppenol.* Under this are six Dutch lines in two columns,—*Dit's Coppenol—altoos t'samen*, and beneath the last words on the right *CONSTANTER.* On the left in four lines, *C. de Visscher ad vivum delineavit Tribus diebus ante mortē ultimam manum imposuit.* A°. 1658. H. $11\frac{1}{2}$, W. $9\frac{1}{4}$; Sub., H. $10\frac{1}{4}$, W. $8\frac{7}{8}$.

- I. Before any letters, the shadow on the right arm comes down in a straight line, looking dark and harsh.
- II. Also before any letters, the upper part of the shadows from the shoulder to the elbow effaced, so as to produce a lighter and more agreeable effect.
- III. As described.
- IV. A°. 1658 effaced.

CROMWELL, *see* CAMPHUYSEN.

94. *Jan Janszoon de Dood.*

He is a half-length profile directed to the right, with a high cap on his head nearly covering his right ear, and hanging over the left side of his face. He has moustaches and a short beard, and his mouth is slightly open so that the upper teeth are shown. He wears a close-fitting coat fastened by eight buttons, has a flat collar, tied with strings under his neck, and his sleeves appear slightly slashed. No names of painter or engraver, and no inscription in the margin. H. $7\frac{1}{4}$, W. $5\frac{1}{8}$; Sub., H. $6\frac{1}{2}$, W. $4\frac{3}{4}$.

In Baron Verstolk's collection was a manuscript account, of which the following is a copy,—“Jan Janszoon de Dood, or Dead, a blacksmith at Amsterdam, who on the 7th of April, 1651, and while his wife was gone to market, operated himself successfully of the stone, of which he had been a martyr for many years, and which proved to be of the

enormous size of a fowl's egg, and weighing four ounces. He afterwards sent for a surgeon, who healed the wound in a short time. This portrait is extremely rare. It is supposed to have been a private plate, and what is most remarkable is, that it is engraved by *C. Visscher* after *G. Metz*, two artists who died both of the same complaint." A portion of the preceding account will also be found in *C. Josi's* edition of *Ploos van Amstel's* Imitations of Drawings under the article *Metz*.

95. *Gassendi.*

Half length, octagon, in a square border. He is in a clerical habit, with skull-cap on his head, which is directed slightly towards the left. Within the border at bottom on the right, *C. Visser Sculp.* Eight Latin lines beneath,—*Talis erat—docta Senis*, subscribed *SAM. SORBERIUS MP.* H. $7\frac{1}{8}$, W. $5\frac{1}{2}$; Sub., H. $5\frac{3}{4}$, W. $5\frac{1}{8}$.

Prefixed to his *Institutio Astronomica*.

96. *Constantine Huyghens.*

Oval, half length, profile directed towards the right, a skull-cap on his head, and a cloak over his shoulders. He has a medal suspended by a ribbon round his neck. At top *CONSTANTER*. In the centre, at bottom, the date *CLIO IO CLVII*; on the left, *Christianus C. F. Hugenus delineavit*, and on the right *C. de Visscher Sculpsit*. H. $7\frac{1}{8}$, W. $6\frac{3}{8}$; Sub., H. 7, W. $5\frac{1}{8}$. This print is prefixed to his work—*Korenbloemen by C. Huygens, Amsterdam, 1658*.

I. Before any letters, the medal is quite white.

II. Also before any letters, but the medal is shaded.

III. As described.

97. *Peter Isbrandi (directed towards the right).*

He is represented half length, full face, directed towards the right, and holding a book in his left hand with his thumb between the leaves. He is bare-headed, with moustaches and a square beard, and wears a black gown, which is open at top in front, so as to show his closely-buttoned dress beneath. This print is an oval in a plain square border, having in the centre, at top, a shield; on which is inscribed, in three lines,—*Dient God in blydscap*. Round the oval, *R^o ADMODVM DNS AC MAGISTER PETRVS ISBRANDI UYT—GEESTANVS, HEBRAICA AC GRÆCA LINGVIS EXIMIVS, NATVS A^o. M.DC.IV. JANVAR. XVI. DENATVS A^o. M.DC.L. XVII. NOVEMBR.* In the margin beneath, six Dutch lines, *Waerom lachie meester Pieter,—u schooven in u hand*. In the centre at bottom, *Cornelius Visscher fecit*, and on the right *N. S.* H. 12, W. $8\frac{1}{2}$; Sub., H. $9\frac{1}{8}$, W. $8\frac{1}{4}$.

- I. Before the border, the verses underneath and the name of *Visscher* (NAGLER).
- II. Before the shield and motto, and before the name of *Visscher*.
- III. As before, but with the name of *Visscher*.
- IV. As described.
- V. The letters N. S. effaced, and instead *satis si bene*, under which R. I.
- VI. The six lines effaced, and replaced by twelve others in two columns.

98. *Peter Isbrandi (directed towards the left).*

Smaller plate than the preceding, of which it appears to be a copy. A crucifix, skull, and bone are introduced on the left. Same inscription, shield and motto at top, but has not the name of *Visscher*. H. 9 $\frac{1}{8}$, W. 7; Sub., H. 7 $\frac{1}{2}$, W. 6 $\frac{3}{4}$.

Nagler mentions two states of this print, before and with the name of *Visscher*, but I have never seen it with his name.

99. *Robert Junius.*

He is represented at nearly three-quarters length, full face, sitting on the right of the print, in a gown, band, and cap; with white hair, moustaches, and small beard; his left arm resting on a large closed book on a table on the right. Near the top, *within the print*, towards the left, ORA ET LABORA; lower down, near the centre, also on the left, *Corn. Visscher Delineavit et sculptor, A°. 1654*. In the margin, beneath, in two lines, ROBERTUS IUNIVS ROTEROD. BAT. VOCATUS IN INDIAM AN. XXVIII. PASTOR IN FORMOSA XIV. DELPHIS VIII. NUNC AMSTELODAMO. ÆTAT. XLVIII. Beneath, on the left, four Latin lines, *Hac forma—potuisse loqui*; subscribed *A. Montanus*. On the right are four Dutch lines,—*Hy die—Zilverhaar*, with *H. F. Waterloos* below the latter word. Under these lines, quite across the print, is the following dedication, in two lines,—*Nobilissimis, Amplissimis, prudentissimisq. Consulibus, inclytæ Metropolis Amstelodamensis, D. Francisco Benningio Cock Equiti, Domino Purmerlandiæ et Ilpendam, etc., D. Ioanni Huÿdecooper Equiti, Domino in Maerseveen, et Neerdÿck, etc. D. Nicolao Tulpio, Archiatro expertissimo. D. Alberto Patri, D. D. D. Ludovicus Ludovici*. H. 13 $\frac{3}{4}$, W. 9 $\frac{3}{4}$; Sub., H. 11 $\frac{3}{8}$, W. 9 $\frac{1}{4}$.

- I. Before any letters, before the name of *Visscher*, and before the back of the chair was introduced.
- II. Also before the letters and the chair, but has *Cornelius Visscher Delineavit et sculptor* introduced, but not the date. The book on the table is made lighter.

- III. Same as the preceding, but has the chair inserted.
- IV. With the letters, but before the date. The dedication reads, *Nobilissimis, Amplissimis, prudentissimisq. Consulibus, inclytæ Metropolis Amstelodamensis, D. Nicolao Tulpio, Archiatro expertissimo. D. Alberto Patri, D. Francisco Benningio Cock, Equiti Domino Purmerlandiæ et Ilpendam, etc. D. Joanni Huýdecooper, Equiti Domino in Maerseveen, et Neerdijck, etc. D. D. D. Ludovicus Ludovici.*
- V. The date, 1654, added after Visscher's name, and the dedication altered as described above, commencing with the name of *Cock*, but before the address of *Goos*. AMSTELODAMO altered to AMSTELODAMI.
- VI. *P. Goos excudit*, on the left under the Latin lines.
- VII. *P. Goos excudit* effaced, and in its place *I. Robijn excudit* inserted.

100. *Robert Junius (oval in a square).*

Half length, oval, in a square border, full face, with a skull-cap on his head, and a plain band round his neck. At top, ORA ET LABORA. Round the oval, ROBERTUS IUNIUS—OUD 48. Under the oval, *but within the engraving*, on the left, *Palmidas pinxit*, and on the right, *C. Visscher sculp*, 1654. In the margin beneath, on the left, are eight Latin lines, hexameters and pentameters—*Arctatur—dies*, subscribed *A. Montanus*. On the right, eight Dutch lines—*Wanneer—oogen*, subscribed *H. F. Waterloos*. Beneath these, in one line, *Spectatissimo Doctissimo Cosmographo D. IOANNI BLAEU, Iurisconsulto, Inclytæ Metropolis Hollandiæ, Scabino prudentissimo, D. D. D. Ludovicus Ludovici*. H. 12 $\frac{1}{4}$, W. 8 $\frac{3}{8}$; Sub., H. 9 $\frac{7}{8}$, W. 8 $\frac{1}{4}$.

- I. As described, before any address.
- II. Near the bottom on the left, *P. Goos Excudit* (the *P* and *G* interlaced).
- III. *Goos's* address effaced, and in place of it, *H. Focken Excudit*.

101. *Engeltie Pieters Kort-Leve.*

She is represented at half length, almost full face, turned to the left. She has a close cap on her head, and a ruff round her neck. This print is an oval in a square frame, with plain ornament at each corner, and is little more than an etching. In the margin, beneath, in two lines, ENGELTIE PIETERS KORT-LEVE. No names of painter or engraver. H. 8 $\frac{1}{2}$, W. 6 $\frac{1}{4}$; Sub., H. 7 $\frac{3}{8}$, W. 6.

102. *M. S. Van Kranenburgh.*

Companion to the preceding. He is seen half length, three-quarter face, turned to the right, but looking towards the front. He has moustaches, white square beard divided in the middle, and wears a round fur cap. He has a white falling collar round his neck, and a cloak closely covering his arms and shoulders, but open in front so as to show three buttons of his coat. This print is also an oval in a square frame, with plain ornament in each corner. In the margin, beneath, in two lines, MEESTER MICHIEL SPARENBEECK VAN KRANENBURGH, and, at bottom on the right, *Visscher fecit.* H. $8\frac{1}{2}$, W. $6\frac{1}{4}$; Sub., H. $7\frac{3}{8}$, W. 6.

103. *Joannes Merius.*

Three-quarters length, standing on the left, but looking towards the right. He is in a gown and band, bare-headed, with moustaches and large square beard, looking upwards, with both hands together, in an attitude of prayer, before a figure of Christ on the cross, which, with a skull and crossbones under it, stands in the right. Beneath is an open book, rosary, &c., and in the bottom corner, in the centre of a crown of thorns surrounded by a glory, is IESVS MARIA. Near the top, on the left, is a shield, on which are his arms suspended by a ribbon on a pillar; the motto on a scroll between the ribbon and shield is, AMICVS FIDELIS PROTECTIO FORTIS. In the margin beneath, in one line, R. D. M^r JOANNES MERIUS, PASTOR IN SPANBROECK, &c., OBIIT A^o. MDCLII. FEBR. XIX, ÆT. LXIII.; and beneath, on the left, are six Latin lines, *Dum dolet—Joannis opem, PIE.*; on the right, six Dutch lines, *Dus ziet—huis en hart, JUSTE.* In the centre, at bottom, *Corn. Visscher Delineavit et Sculpsit.* H. $18\frac{1}{4}$, W. $12\frac{1}{8}$; Sub., H. $15\frac{3}{4}$, W. $11\frac{3}{4}$.

I. Before any letters (AMSTERDAM).

II. As described.

*** The original drawing was in Muilman's collection, and sold for seventy florins (WEIGEL).

104. *Adrian Motmans.*

He is a half-length figure, nearly full face, turned to the left, but looking towards the front. He is bare-headed, with light hair lying flat on his forehead, and long behind his head; white moustaches, beard, and whiskers. He wears an ecclesiastic's gown, with flat collar, and holds a closed book in his left hand, his thumb being placed between the leaves. This print is an oval in a square frame; in the angles on

each side at top is the head of a winged cherub in clouds; in the angles beneath, on the left, two books, a cross, and an incense-burner; and in that on the right, a skull and three bones. Round the oval, R. P. F. ADRIANVS MOTMANS, Ord. F. F. MINORVM. PROVINC. GERM. INFERIORIS. OBIIT HORNE A°. M.D.C.LII. ÆTATIS LVIII. In the margin, beneath, eight Dutch lines in two columns, *Wie Motman zoeckt—van's mans geweten.* Under these, in the centre, *Corn. Visscher fecit*, and at the right, JUSTE. H. 9 $\frac{3}{8}$, W. 7 $\frac{1}{4}$; Sub., H. 8, W. 7.

105. *John Maurice Count Nassau.*

Oval, in a square border, half length, in armour, with a scarf over it, directed towards the right. He has a plain band round his neck with a tassel in front; after *Honthorst*. Round the oval QVA PATET ORBIS. At bottom a Latin inscription in four lines,—*Joanni Mauritio—Petrus Soutman anno 1615 clix*; and at bottom on the right, *Cum Privilegio*. No names of painter or engraver. H. 16 $\frac{3}{8}$, W. 12 $\frac{1}{8}$; Sub., H. 14 $\frac{3}{8}$, W. 11 $\frac{3}{8}$.

I. Before any marginal line. The inscription is in three lines, *Ioanni Mauritio—Petrus Soutman A°. 1615 cXLVII*, and beneath, on the right, *Cum. Privil.*

II. As described, and has a slight marginal line added at the bottom of the print.

106. *William of Nassau.*

Oval, in a square border, half length, in armour, with a scarf over it. He is directed towards the left; his hair is long and falls over each shoulder. He wears a cravat with a laced tie. In the margin beneath, WILHELMUS A NASSAU WILHELMI FILIUS PRINCEPS ARAUSIONUM, etc. Quite at bottom, on the right, *Hugo Allard Excudit*. No names of painter or engraver. H. 16 $\frac{1}{4}$, W. 12 $\frac{1}{8}$; Sub., H. 13 $\frac{7}{8}$, W. 11 $\frac{3}{8}$.

107. *Henrietta of Nassau.*

Oval, little more than head and shoulders, when a child. She is turned towards the left, her head inclined to her right shoulder, and she has long hair. This print is a companion to No. 109, and a reverse of No. 137. Beneath, in two lines, HENRIETTE A NASSOV—COMITI; under which, in the centre, *Ger. van Hondt-horst Pinxit*, but no name of engraver. H. 12 $\frac{7}{8}$, W. 10. Printed in a separate border made square at the angles, and measuring, H. 16 $\frac{7}{8}$, W. 12 $\frac{7}{8}$.

108. *William I. Prince of Orange.*

Oval, in a square border, half length, slightly inclined towards the

right. He has a furred cloak over his shoulders, frill round his neck, and a skull-cap on his head. Round the oval, *SÆVIS TRANQUILLUS IN UNDIS.* In the margin, beneath, a Latin inscription in four lines,—*Gulielmus, D: G: Princeps—effigiem a Cornelio Viscero ad vivum depictum, dedicat consecratque ipse sculptor, D. D. Principibus Mauritio: et Henrico filijs Paternarum virtutum heredibus.* H. $15\frac{3}{4}$, W. $11\frac{1}{2}$; Sub., H. $14\frac{1}{8}$, W. $11\frac{3}{8}$.

109. *Amelia, Princess of Orange.*

Oval, little more than head and shoulders, full face, inclined to the left; hair braided with pearls, and a single large one at the top of the head. This print is a reverse of No. 135. Beneath, in two lines, *AMELIA DE SOLMS—VXOR.*; under which, *Ger. van Hondt-horst Pinxit.* H. $12\frac{7}{8}$, W. 10. Printed in a separate oval border, made square at the corners, and measuring, H. $16\frac{1}{8}$, W. $12\frac{3}{4}$.

110. *Francis William, Archbishop of Osnaburg.*

Oval, in a square border, half length, turned to the left. He has a cap on his head, small moustaches and beard, and a cross suspended to his button. A coat of arms on each side of the print at top. Round the oval,—*R^{mus} et ILL^{mus} D. D. FRANCISCVS GVILHELMVS D. G. EPISCOPVS OSNABVRG. RATISBON—DE WARTENB. &c.* In the margin, beneath, four Latin lines,—*Heus pictor—nube potest.*; subscribed on the right, *Bernh. Rottendorff, D.* H. $7\frac{1}{2}$, W. $5\frac{1}{8}$; Sub., H. $5\frac{1}{8}$, W. $4\frac{3}{4}$. *This print is extremely rare.*

I. As described, the face very light, the beard in single perpendicular lines, &c.

II. Re-worked, the beard crossed with strong lines, &c.

111. *John de Paep.*

He is standing, half length, full face, rather on the left of the print, with a small cap on his head, cloak falling behind him, slight moustaches and beard, pointing with his right hand to the background, on the right, where is seen the Exchange at Amsterdam filled with people. At top, on the left, is a coat of arms supported by a lion on each side, and having on the scroll beneath it *Amsterdam.* His left hand is placed on a cartouche occupying the whole of the centre of the bottom of the print, with a cornucopia on each side, and a Dutch inscription in nine lines,—*Aan-alle—ten dienst.* In the centre at bottom of the cartouche, is a medallion representing two warriors in a boat with one mast, &c. No names of painter or engraver. H. $11\frac{3}{4}$, W. $8\frac{1}{8}$; Sub., H. 11, W. $7\frac{1}{8}$.

I. Before the inscription beneath.

II. As described.

112. *John de Paep.*

Head and shoulders, full face, with small moustaches and beard, turned towards the left. He has a broad flat band; his dress is fastened by eight buttons, and a portion of the ninth may be distinguished beneath. He is bare-headed, and his hair is thick on each side of his face. On the right, *within the print*, above his left shoulder, is *C. Visscher fec.*, and in the margin, beneath, five lines,—*AEN ALLE St. Jans straet*. This print is arched on the right and left at top. H. $7\frac{1}{2}$, W. $5\frac{3}{4}$; Sub., H. 6, W. $5\frac{3}{4}$.

I. Before any letters or the name of *Visscher*.

II. Also before the letters, but has the name of *Visscher* as above.

In some impressions of this state, *printed with type*, in the margin, beneath, is a Dutch inscription in four lines,—*Vive E. E. —ten dienst*.

III. As described, but before any address.

IV. With the address of *N. Visscher* (WEIGEL).

V. The address effaced (WEIGEL).

113. *Adrian Pauw.*

He is represented half length, bare-headed, standing on the right, in a furred robe, moustaches, and square beard, full face, a medal suspended by a gold chain on his breast. At top, on the right, is a curtain, and in the background, on the left, a bookcase with several large books. Near the bottom, on the left, is a shield with his arms, surrounded by a collar with a medal beneath, similar to that which he wears. Beneath them, on the end of the bookcase,—*Ætatis LXVI. anno MDCLII*. In a very large margin, beneath, a long inscription in nine lines,—*Hadrianus Pauw, — Extraordinarius*. Beneath this, on the left, — *Ger. van Honthorst pinxit*; and on the right, *Directione P. Soutmanni Corn. Visscher Æri Incidit Cum. Priuil.* In the centre, at the bottom,—*PIETATE PATIENTIA ET PACE*. H. $14\frac{1}{2}$, W. 10; Sub., H. 10, W. $9\frac{3}{4}$.

114. *Philip Rovenius.*

He is sitting on the left, seen down to the knees, full face, with moustaches and a small beard, in a bishop's dress, with a cap on his head. His right arm is on the elbow of the chair, and he holds a rolled paper in his hand. His left arm and hand are on a table on the right, on which is a closed book, large crucifix, bell, and a portion of a bishop's mitre, &c. At top, on the left, is a curtain. In the margin, beneath, in one line, *ILLVSTRISSIMUS AC REVERENDISSIMUS DOMINUS, D. PHILIP-*

PUS ROVENIUS, ARCHIEPISCOPUS PHILIPPENSIS, VICAR, APOST. &c. ; and beneath, twelve Latin lines in three columns of four each, BELGA—*ille viros*. At bottom, on the right, *PIE*. H. 18, W. $13\frac{1}{4}$; Sub., H. 16, W. $12\frac{1}{8}$.

I. As described.

II. In the centre at bottom, *Corn. de Visscher fecit*.

115. *William de Ryck*.

He is sitting on the left, full face, with long square beard and moustaches, and a small skull-cap on his head. He wears a large cloak lined with velvet, and his left hand is placed on his bosom; under it the cloak is unbuttoned so as to show a small portion of a light dress beneath. At top, on the left, hangs a shield, on which is his coat of arms, and below it, on a stone wall, in two lines, *ÆT. 46. A°. 1655*. On the right, at top, is a portion of a window, through which rays of light enter, and lower down on the same side is a shelf, on which are some books. In the margin, beneath, in one line, *DEN WEL EERVAREN GVILLIAM DE RYCK OOG MEESTER TOT AMSTERDAM*; and under this twelve Dutch lines in two columns of six each, *So ymant wiens—isser geen gesicht*. Quite at bottom, in the centre, *Corn. Visscher delinia: et sculp*. This magnificent portrait is one of the finest of Visscher's works. H. $14\frac{1}{2}$, W. $11\frac{1}{8}$; Sub., H. $12\frac{1}{2}$, W. $10\frac{3}{4}$.

I. Before any letters, and before the date and age; *excessively rare*. Nagler describes two variations of this state, but I have never seen them.

II. With the letters as described, the whole of the right ear, particularly the upper part, is strongly shaded.

III. The upper part of the ear made light; four hairs are introduced about the middle of it, extending behind it towards the left.

IV. The 12 lines in two columns effaced, and instead of them appears in large letters, "*Den wjdt beroemde en wel-eervaren, Guilliam de Ryck Oculist ofte Ooge—Meester tot Amsterdam*, and on the right, *Corn. de Visscher delinia et sculp*.

V. The mouth is half opened; both lips are distinctly marked. On the ear are some light portions which are only worked with a single hatching. The very strong wrinkles on the joints of the fingers are softened, and there are many alterations in the face. The collar is broader, measuring nine lines (nearly seven-eighths of an English inch). *BARTSCH Anleitung zur Kupferstichkunde*.

116. *Peter Scriverius.*

He is represented half length, in a square stone border, intended to give the appearance of his looking out of a window. He has a broad-brimmed hat on his head, peaked beard, and large moustaches; wears a furred cloak over his dress, and a portion of his left hand is between the leaves of a book, which is on the left of the print, placed on a cloth descending from the front of the window. Towards the right, under his arm, on the cloth, is *LEGENDO ET SCRIBENDO*. Under this, *PETRVS SCRIVERIVS HARLEMENSIS*, and 21 Latin lines in three columns, containing seven each:—*Vitam quæ faciant beatiorem*,—*Vitam quæ faciunt beatiorem*. Under these, in the centre, *HVGGO GROTIVS*. On the left of the Latin lines, also on the cloth, in four lines, *Corn. Visscher sculpsit, P. Soutmanno Dirigente*; and on the right, in five lines, *P. Soutman pingebat, et excudebat Harlemi 1649, Cum. Priuilegio*. In the centre, at top, on the sill of the window, *ÆTATIS SVÆ LXIII. H. 16, W. 11½*; Sub., *H. 15½, W. 11¼*.

- I. Before the name of Visscher (WEIGEL).
- II. As described, the hair which covers the ear and the lower part of the head are finished with hatchings; there is no scratch on the cheek; the last line but one commences with *Hæc sunt*, &c.
- III. Corrected to *Hæc sunt*, &c., but still before the scratch.
- IV. A scratch appears on the moustache and beard on the right, caused by the graver slipping during the process of retouching the plate.

117. *Helena Leonora de Sieveri.*

(Companion to No. 88.)

She is seen nearly three-quarters length, directed towards the right, hands crossed, and a ring on the third finger of the left. Her hair is short and uncurled, and she wears a black dress, with broad lace collar, &c. In the centre, immediately under the engraving, *HELENA LEONORA DE SIEVERI*. In the left corner, at bottom, *Ant van Dyck pinxit*; and beneath, *Corn. Visscher sculp.* On the right,—*Eduwaert du Booys excudit*. *H. 9½, W. 7½*; Sub., *H. 8½, W. 7¼*.

- I. Before any letters.
- II. With the inscription, but before *Visscher's* name.
- III. As described, the address of *du Booys* slightly etched.
- IV. The address strongly engraved.
- V. The address effaced, and *E. Cooper excudit* inserted. At bottom, in the centre, *E. Collectione Nobilissimi Joannis Domini Somers*.

118. *Louisa Countess of Solms.*

Oval, in a square border, half length, turned to the right; wearing a necklace, and lace collar, with a single pearl attached to the bow in front. Round the oval, PIETE EST MON DIADEME. Beneath, a Latin inscription in four lines,—*Illustri et generosæ—Petrus Soutman A°. c10* 10 CXLVII.; and at bottom, on the right, *Cum. Privil.* No names of painter or engraver, but the former was undoubtedly *Honthorst*. H. 16 $\frac{3}{8}$, W. 11 $\frac{7}{8}$; Sub., H. 14 $\frac{1}{2}$, W. 11 $\frac{5}{8}$.

I. The last word round the oval is spelled DIADEMO.

II. Corrected as described.

ANNEKEN JACOBS VAN THETENBUL, *see* 196.

119. *Jacobus Ver Moelen.*

Half length, full face, slightly directed to the right. He is bare-headed, has moustaches, but no beard. He has a flat band, and a coat, six buttons only of which are buttoned up. In the margin, beneath, IACOBVS VER MOELEN. No names of painter or engraver. H. 6 $\frac{1}{8}$, W. 4 $\frac{1}{2}$; Sub., H. 5 $\frac{3}{8}$, W. 4 $\frac{1}{4}$.

120. *Vondel.*

He is represented at nearly three-quarters length, seated, full face, but his body directed towards the left. He has moustaches, a small beard, and a black skull-cap is on his head. His coat is buttoned up to the throat, and over it is a plain collar. His cloak seems to fall from him on the back of the chair, and his hat is on his right knee. He holds a paper in his left hand, on which, in two lines, is *Hor. BEABIT DIVITE LINGVA.* Above the right-hand corner of this paper is a shelf with some books and a box; on the latter is the date 1657, *Æt. 70.* Hanging from the shelf above the left-hand corner of the paper, is a small paper, on which is the profile head of a Satyr. On a second shelf, above the other, are two books lying flat, and two standing up. On the former is a group, composed of a female standing holding a torch in her left hand, representing Faith, and a child reclining with a pipe in its left hand. Beneath, in the centre, are four Latin lines, *Quod tuba Virgilii,—arte prior;* subscribed on the right *PRVDENTER.* On the right, *C. de Visscher ad vivum deli. et sculp.* H. 10 $\frac{1}{4}$, W. 8 $\frac{1}{2}$; Sub., H. 9 $\frac{3}{8}$, W. 8 $\frac{1}{4}$.

I. Before any letters beneath: there is no inscription on the paper which he holds in his hand, but on the paper upon the shelf, on which is afterwards the Satyr's head, is *C. de Visscher ad vivum deli. et sculp.* At top, on the left, a Faun playing the flute, and at his feet lies a naked child.

II. The Faun playing the flute effaced, and the figure of Faith

introduced ; the child at her feet has no hand. The inscription on the paper which Vondel holds is *Justus ex fide vivit*, very slightly etched. There are no letters beneath ; less work on the left shoulder, and the lines on the folds of the cloak are lighter than in the subsequent states. On the box may be perceived a mask *slightly etched*.

III. The mask *strongly engraved*.

IV. Still before the inscription beneath, and the letters on the paper *slightly etched*, but additional work is placed on the cloak, &c.

V. With the inscription beneath ; the inscription on the paper *engraved* as described, but before the name, &c., of *Visscher* at bottom, on the right. The hand of the child introduced, and he holds a pipe. Behind the figure of Faith is the representation of Æneas saving his father (No. 38), fastened against the wall.

VI. At bottom, on the right, *C. de Visscher ad vivum deli. et sculp.* The name of *Visscher* on the paper effaced, and the profile head of the Satyr introduced. No date or age on the box.

VII. As described. The age and date on the box, but before any address.

VIII. At bottom on the left, *Justus Danckers Excud.*

IX. The address, *P. Schenck Jun.* added to that of *Danckers*.

X. The addresses effaced.

121. *Vondel (oval in a square).*

Half length, slightly inclined to the right. He has a dark skull-cap on his head, plain collar, and dark coat closely buttoned up. At top, on the left, *Ætat*, and on the right *LXXXIV*. On a pedestal, beneath, are four Dutch lines, *De gryze VONDEL,—zyn gedichten*. No names of painter or engraver. H. $7\frac{3}{8}$, W. $5\frac{1}{2}$; Sub., H. $7\frac{1}{8}$, W. $5\frac{1}{8}$.

I. Before any letters.

II. As described.

122. *Cornelius Vosbergius.*

He is represented half length, standing, full face, directed to the left, but his head slightly inclined towards the right. He is bare-headed, with moustaches and an imperial, but no beard. He holds a closed book in his left hand, and points with the other towards a small figure of Christ on the cross, which stands, on a pedestal at bottom, on the left. Immediately under this, on a portion of the pedestal of a column, is,—*C. Visscher Delinea. et sculp.* On the left is a window with a church

seen through it, and above, a coat of arms. On the left, towards the top, on a pillar, ÆTA. 35. In the margin beneath, in one line,—R.D.M. CORNELIVS VOSBERGIVS PASTOR IN SPAERWOVW, &c., OBIIT A°. MDCLIII. Beneath, on the left, six Latin lines,—*Hæc tibi—gemet*; and on the right, six Dutch lines,—*Wie goedtheyt—Harder doet*. In the centre at bottom,—P.B.M.D. H. $12\frac{1}{2}$, W. $8\frac{3}{4}$; Sub., H. $10\frac{7}{8}$, W. $8\frac{5}{8}$.

123. *D. P. de Vries.*

Half length, standing, directed to the left, but looking towards the front. He has a laurel wreath round his head, moustaches and small beard; a leathern doublet buttoned up in front, plain falling collar fastened by two tassels; and a ring suspended by a ribbon round his neck, with a small piece of armour under. His right hand is elevated, in it he grasps a stick; and his left, of which only a small portion is seen, is placed against his left side. Near the top, on the right, are his arms on a round stone pillar, and a curtain is above his head. On the left are some books, and a planisphere, of which the half only is seen on a shelf; and at top on that side through an open window is seen the sea with three vessels upon it. This print is an oval in a square frame; in the angle at top, on the left, is a drum, large shield, spear, &c., and in that on the right, flags, a cuirass, a cannon, &c. In the angles beneath, on each side is a dolphin with its head downwards. Under the oval is a large cartouche, occupying the whole of the lower part of the print, on which are eight Dutch lines,—*Dus maalde een—de wapen-zorg bekomen*. Above the cartouche, immediately under the oval on both sides, is a cannon on wheels. On the lower diagonal edges of the cartouche, on the left, *Corn. Visscher Delineavit et sculp.*, and on the right, A°. 1653. Round the oval,—DAVID PIETERZ, DE VRIES, ARTELLERY—MEESTER VAN DE STATEN VAN WEST—VRIESLANT EN 'TNOORDER. QVARTIER ÆTA. 60, ANNO M.D. CLIII. H. 8, W. $5\frac{1}{8}$; Sub., H. $7\frac{7}{8}$, W. $5\frac{3}{4}$.

I. Before the wreath of laurel round his head (AMSTERDAM).

II. As described.

** Prefixed to his description of his travels in the New Netherlands, *Kort Historiæ, etc.*, 1653.

124. *Joannes Wachtelaer.*

Three-quarters length, nearly full face, sitting on the right, but directed towards the left. He has a small skull-cap on his head, wears a gown and band, and has moustaches and small beard. His left hand is on the arm of the chair, and in his right he holds a book in which is

his forefinger. At top, on the left, is a shield with his arms (three birds) on a pillar, a tassel in the centre, and a curtain on the right. At bottom, on the same side, is a table, on which an open book is partially seen, and a paper on which is *Gratia et Vigilâ*. In the margin beneath, in one line,—ADMODUM REVERENDUS ET AMPLISSIMUS DOMINUS D. JOANNES WACHTELAER, ULTRAJECT. S. THEOL. LIC., &c.; and beneath, eight Latin lines in two columns,—*Reddidit—dabunt*. In the centre, at bottom, *Corn. de Visscher sculpsit*, and towards the right,—PIE. H. 18, W. 12½; Sub., H. 15¾, W. 12¼.

I. Before any letters, and before the birds on the shield.

II. Also before any letters, but has the birds.

III. As described, with the inscription, the words *Gratia et Vigilâ*, &c.

125. *Jacob Westerbaen.*

Half length, three-quarters face, turned to the right, dressed in a close-fitting dress buttoned up; falling collar round his neck, from under which hangs a medal by a double chain. He has long light hair, moustaches, and small beard. Oval in a square border composed of a single line. In the margin beneath, in two lines,—*Jacob Westerbaen Heer van Brandwijck en Gybland, Ridder, etc.*; and in the centre, at bottom, *Corn. de Visscher sculp.* H. 4½, W. 3½; Oval, H. 3¾, W. 3¾. This print belongs to *Gedichten van J. Westerbaen, &c., 'sGravenhage* 1657, 8vo.

I. Before any letters.

II. With the inscription, but before the name of *Visscher*, &c.

III. As described.

IV. With the address of *Coehoorn*. (NAGLER.)

126. *Andreas Deonyszoon Winius.*

(Called the Pistol-Man.)

He is represented at three-quarters length, sitting, full face, bare-headed, with large beard and moustaches, his body directed to the left. He holds a paper, on which is some writing, in his left hand, and his elbow is placed upon a table on the right, on which is a paper with the Imperial Eagle. Beyond, on the same side, is a barrel, on which is 1000 *Urr*; and above this, hanging on the wall, are two guns and two gun-locks. Quite at top, also on the right, are three bags lettered respectively R, L, G. On the left, near his right knee, is a portion of another barrel, on which is *A°*. 2500, and in the corner at top of it, 1650. Above this on the pedestal of a pillar,—*Corn. Visscher Delinea. et Sculp.*; and again above this, near the bottom of the pillar, is a small

package with three strings, &c. At top on the same side are two suits of armour, a sword, &c. A large sword is placed upright between his knees. There is scarcely any vacant margin to this plate, as it is almost entirely filled up with engraving. It is undoubtedly one of the rarest of Visscher's works, and probably on that account has obtained a reputation far above its merits as a work of art. Sub., H. $12\frac{1}{2}$, W. 10.

I. Before any writing on the paper in his left hand, the package under the armour on the left in outline only. Before the figures 2500 on the barrel on the left, &c.

II. As described. The impressions of this state have usually printed from a separate plate, under the print, an inscription in one line in large singular characters. Under this, D. H. ANDREAS DEONYSZOOM WINIVS; immediately under,—*Zyne Zaerfe Majesteits van Ruslants Commiffarius en Mosjk: Olderman*; and beneath this, ten Dutch lines in two columns, *De Kroon van Moskou—begenadight*; subscribed on the right, J. V. Vondel.

127. *William Vanden Zande.*

Oval in a square architectural border, half length, looking towards the right. He is in a clerical dress, and his hair falls over each shoulder. In the centre, at the top of the oval, is his shield of arms, and a lamp is burning on each side. Round the oval, R^{VS} ADMODVM DNVS GVLI-ELMVS VANDEN ZANDE—OCTOB. XII. Beneath the oval, on the left,—*P. Soutman pinxit 1652*, and on the right, *C. Visscher sculpsit*. In the centre, at bottom, four Dutch lines,—*Wie SANDE—geleert*, subscribed I. V. V. H. 11, W. $7\frac{3}{4}$; Sub., H. $10\frac{1}{4}$, W. $7\frac{1}{4}$.

128. *Anonymous Portrait of a Man.*

He is a half-length figure, three-quarters face, turned to the right, with moustaches and a small pointed beard. He is bareheaded, and his hair is short and lies flat on his forehead. He wears a close-fitting dress fastened by twelve buttons in front, broad flat collar falling over his shoulders, and under it a large cloak or gown. No names of painter or engraver, and no inscription in the margin beneath. H. $7\frac{1}{4}$, W. $5\frac{1}{4}$; Sub., H. $5\frac{3}{4}$, W. $5\frac{1}{4}$.

129. *Head of an old Woman.*

Little more than head and shoulders, face nearly in profile, directed towards the right, with her head bent down on her bosom. She wears a pelisse bordered with fur over her shoulders, but open in front, and round her neck is a medal suspended by a chain. Her head-dress

is very singular; it appears to be a plain cap fitting close to her head; over that is a kind of shawl tied behind, on the left, in a large bow; and over all, on the top of her head, a fur cap, with two feathers in front, on the right. This plate appears as if it had formerly been of a larger size and afterwards reduced, as the figure occupies the whole of it, and has a rather awkward appearance. In the margin beneath, in three lines,—*Cornelius de Visscher ad vivum delineavit, et fecit aqua forte. Nicolaus Visscher Excudit.* H. $5\frac{3}{8}$, W. $3\frac{3}{8}$; Sub., H. 5, W. $3\frac{3}{8}$.

I. Before any letters.

II. As described.

III. The address of *N. Visscher* effaced, and *Joannes de Ram* Excudit inserted.

Sets of Portraits by Cornelius Visscher.

130—133. *Set of four large Portraits, numbered at the tops, I—IV.*

These four portraits are very nearly the same size, measuring H. $16\frac{3}{8}$ to $\frac{1}{2}$, W. 12 to $12\frac{3}{8}$; Sub., H. $13\frac{7}{8}$, W. $11\frac{1}{2}$. With them is sometimes found a letter-press title, of which the following is a copy; QVATVOR PERSONAE QVIBVS LEYDA DEBET* ET HOLLANDIA INITIVM REDDITORVM FELICIORVM TEMPORVM. QVIBVS ADJVNTAE SVNT EFFIGIES CELEBERRIMI HISTORIOGRAPHI P. SCRIVERII, AC INGENIOSI ADMODVM SCVLPTORIS ET PICTORIS H. GOLTII, NEC NON ET EXPERTISSIMI QVONDAM MEDICI PARACELSI, OMNES AERI INCISAE. AVCTORE AC DIRECTORE P. SOVTMANNO HARLEMENSIS, PICTORE QVONDAM REGIO. (The three latter portraits are Peter Scriverius, by *Cornelius Visscher* (No. 116 of this Catalogue); H. Goltzius, by *Suyderhoef*; and Paracelsus, by *P. Van Sompel*.)

Covens and Mortier were afterwards the proprietors of the plates of the four large portraits, but their address is not engraved upon them. They have sometimes Dutch translations of the Latin lines printed in type beneath.

130. (I.) *Franciscus Valdesius.*

Three-quarters length, standing, in a black Spanish dress; bare-headed, with moustaches and beard. His right hand is placed on his side, and he holds in the other a truncheon resting on his left hip. He has a medal, on which is the Pascal lamb with p. v. under it, suspended from his neck by a long triple chain, and at bottom, on the left, the

* *Strada, L. 8. Ptis I.* (This refers to *Strada de bello Belgico, Romæ, H. Scheus, 1640—47, 2 vols. fol.*)

hilt of his sword is seen. A curtain is on the left and above his head but drawn back on the right so as to show a view of the city of Leyden during the siege. In the margin beneath, in one line, FRANCISCVS VALDESIVS, HISPANI DVX EXERCITVS.; under this in the centre, eight Latin lines in two columns,—*Flectit in illustrem,—sit amica Venus,* and beneath them PETRVS SCRIVERIVS. On the left, in four lines,—*Pictura ad Vivum expressa extat apud Io. Moons Advocatum Fisci*; and on the right in five lines,—*Corn. Vischer sculpsit Petro Soutmanno dirigente et excudente Harlemi 1649*; and at bottom, *Cum Privilegio*.

I. Before the inscription in the margin. (NAGLER.)

II. As described.

131. (II.) *Magdalena Moonsia.*

Three-quarters length, standing, in a close-fitting dark dress, with a small cap on her head, pearl necklace round her throat, and a triple chain round her neck. Her hands are crossed in front, and she holds in her right the end of a gold chain, which, passing round her waist, hangs down in front. A curtain is in the background on the right, extending across the top, but drawn back on the left so as to show a distant view of Leyden. In the margin beneath, in one line,—DOMICELLA MAGDALENA MOONSIA. Under this are eight Latin lines in two columns,—*Urbs† obsessa semel, castris nunc* cincta—tua Chloris amet.* Between the two columns †a, 1573, *a, 1574, 26 May, and beneath them,—PETRVS SCRIVERIVS. On the left, in four lines,—*Extat pictura ad vivum apud eundem Dominum Advocatum Fisci, Haga Comit.* On the right, also in four lines,—*Corn. Vischer sculpsit Petro Soutmanno, dirigente et excudente Harlemi 1649*; and at bottom,—*Cum Privilegio*.

132. (III.) *Janus Dousa.*

Three-quarters length, standing, turned to the left, right hand on a stick, and the left placed on a book upon a table, on the right. On the back of the book, in two lines,—DVLCE ANTE OMNIA MVSE. He wears armour, except upon his arms, which are covered with close-fitting figured sleeves, and small ruffs at his wrists. He has a triple chain round his neck, cap and feathers on his head, small moustaches, and no beard. A curtain is in the background, on the right, with tassel at top, on the left, near his head. View of Leyden during the siege towards the top, on the left, &c. In the margin beneath, in one line,—IANVS DOVSA, NOORTWICI TOPARCHA, V. G. Under this four Latin lines in two columns,—*Non solum DVLCE—Dousa conciliante, locus.*; and

beneath them, PETRVS SCRIVERIVS. On the left, in three lines,—*Ex Imagine V. N. Iani Dousæ ad Vivum Picta*; on the right, in five lines,—*Corn. Visscher sculpsit Petro Soutmanno dirigente et excudente Harlemi 1649*; and at the bottom,—*Cum Privilegio*.

I. Before the inscription. (NAGLER.)

II. As described, with the number III. at top.

III. The number effaced.

133. (IV.) *Ludovicus Boisotus*.

Three-quarters length, standing, holding a truncheon, directed downwards towards the front, in his left hand, and placing his right on his helmet; which is at bottom on the left. He is in armour, bareheaded, with moustaches and beard, and has a chain round his neck. A curtain is in the background on the right; towards the top, on the left, is a representation of the relief of Leyden by a storm and a flood, with three vessels, two with sails, and the third without, in front. In the margin beneath, in one line,—*LVDOVICVS BOISOTVS, PRÆFECTVS MARI*. Under this, eight Latin lines in two columns,—*Peste laborantes,—hosti plus nocuistis, aquæ*; between them, at bottom, towards the right, in two lines,—*a, 1574, 3 Octobris*, and beneath, in the centre, *PETRVS SCRIVERIVS*. On the left, in four lines,—*Pictura ad Vivum expressa extat apud Petrum Scriverium Lugduni Batavorum*; on the right, also in four lines,—*Corn. Visscher sculpsit Petro Soutmanno dirigente et excudente Harlemi 1649*; and at bottom,—*Cum Privilegio*.

134—145.—*Set of twelve portraits of Princes and Princesses connected with the Nassau Family.*

The following set consists of twelve portraits, very little more than heads and shoulders. They are ovals, in oval borders made square at the four corners. They measure, H. $16\frac{1}{2}$, W. 12 to $12\frac{1}{4}$; Sub., H. 14 to $14\frac{3}{8}$, W. $11\frac{1}{2}$ to $\frac{5}{8}$.

To this set there is a title, printed with letter-press, of which the following is a copy:—*FREDERICVS HENRICVS, ILLVSTRISSIMVS ORANGIAE PRINCEPS, AC NASSAVIAE COMES, etc. CVM NOBILISSIMA VXORE SVA AMELIA, NATA COMITISSA DE SOLMS, NEC NON ET OMNES PROLES EJVS EX EADEM PROGENERATAE, CVM DVABVS MATRIMONIO CONIVNCTIS, OMNES AERI INCISI, AVCTORE AC DIRECTORE P. SOVTMANNO HARLEMENSI, PICTORE QVONDAM REGIO.*

I have had considerable difficulty with regard to this set of portraits; some authors describing it as containing fifteen, and others sixteen prints. I am satisfied, however, that it consists of the following twelve only. The

difference of opinion has, I suspect, originated in there being a second set of very similar portraits, also after *Hondthorst*, and published by *Soutman*, with the following title:—EFFIGES VARIAE NOBILISSIMARVM AC REGALIVM PERSONARVM; NEC NON ET ALIQVORVM ALIARVM MAGNATVM, IN EVROPA CELEBRIVM. *Omnes, a precedentibus distinctæ, ARTIFICIOSE AERI INCISAE, AVCTORE AC DIRECTORE P. SOVTMANNO HARLEMENSI, PICTORE QVONDAM REGIO.* To this series belong the portraits of Brederode (No. 90 of *this Catalogue*), John Maurice Count Nassau (105), William of Nassau (106), William I. Prince of Orange (108), and Louisa Countess of Solms (118).

134. (I.) *Frederick Henry, Prince of Orange.*

Full face, slightly turned to the left. He has moustaches and a very small beard, lace collar; and the badge of the Order of the Garter suspended by a ribbon over his shoulder. Beneath, in two lines,—FREDERICVS HENRICVS—ARAVSIONVM, *etc.* In the centre at bottom,—*Cum. Priuilegio, An. 1649.* On the left, *Ger. van Hondt-horst Pinxit*, and on the right,—*Corn. Vischer sculpsit P. Soutman dirigente.*

135. (II.) *Amelia, Princess of Orange.*

Nearly full face, looking towards the right; her hair is braided with pearls, and a large single one is on the top of her head. She wears a pearl necklace, and curls fall on each side of her neck. Beneath in two lines, AMALIA DE SOLMS—VXOR. In the centre at bottom, *Cum Prielegio, An. 1649.* On the left, *Ger. van Hondthorst Pinxit*, and on the right,—*Corn. Vischer sculpsit P. Soutman dirigente* (see No. 109).

136. (III.) *William Prince of Orange.*

In armour, with flowing hair, looking towards the right. He has a plain collar with two tassels, and wears the badge of the Order of the Garter on his right, suspended by a broad ribbon over his shoulders. He has moustaches, but no beard. Beneath, in two lines,—WILHELMVS A NASSAV—ARAVSIONVM, *etc.* In the centre at bottom, *Cum. Priuilegio, An. 1649.* On the left, *Ger. van Hondthorst Pinxit*,—and on the right, *Corn. Vischer Sculpsit. P. Soutman dirigente.*

137. (IV.) *Henrietta Catherine of Nassau.*

She is represented as a child, turned to the right, ringlets falling on each shoulder; her hair, confined by pearls in a bunch, at the back of her head. Beneath, in three lines, HENRIETTA CATHARINA—FRISLÆ

COMITI, etc. In the centre at bottom, *Cum Priuilegio*, An. 1649. On the left, *Ger. van Hondt-horst Pinxit*,—and on the right, *Corn. Vischer Sculpsit. P. Soutman dirigente* (see No 107).

I. As described.

II. An. 1649 and *P. Soutman dirigente* effaced; in place of the latter *Johannis de Ram Excudit* inserted.

138. (v.) *Louisa of Nassau.*

Nearly full face, looking towards the right. She wears a necklace of pearls, light dress, with a dark bow, large diamond and pearl in front of her bosom. Beneath, in three lines,—LOISA A NASSAV S.R.IMP. On the left, *Ger. van Hondt-horst Pinxit*,—on the right, *Corn. Vischer Sculpsit. P. Soutman dirigente, Cum Priuilegio*, An. 1649.

139. (vi.) *Mary daughter of Charles I.*

Nearly full face, turned to the left. Her hair flows in curls on each side of her neck. She wears a necklace of pearls with a single large one in the centre, diamond stomacher, &c. Beneath, in three lines,—MARIA CAROLI I^m—PRINCIPIIS VXOR. On the left, *Ger. van Hondt-horst pinxit*,—on the right, *Corn. Vischer sculpsit, P. Soutman dirigente Cum Priuilegio*, An. 1649.

140. (vii.) *Albertina Agnes of Nassau.*

She is represented as young, turned to the right, the back of her hair braided with pearls, her hair flowing down in curls on each side of her neck. She wears a plain necklace of pearls, and a jewel and pearl are partially seen in front of her bosom. Beneath in two lines, ALBERTINA AGNES—SECUNDO GENITA. In the centre at bottom, *Cum Priuilegio* An. 1649. On the left, *Ger. van Hondthorst Pinxit*, and on the right, *Corn. Visscher Sculpsit. P. Soutman dirigente*.

I. As described.

II. *P. Soutman dirigente* effaced, and *Johannis de Ram Excudit* inserted.

141. (viii.) *Maria of Nassau.*

She is represented as quite a child, full face, turned to the right. Curls on each side of her face, a simple necklace of pearls, and a plain, close-fitting dress. Beneath, in two lines, MARIA A NASSAV—QVARTO-GENITA. In the centre at bottom, *Cum Priuilegio*, An. 1649. On the left, *Ger. van Hondt-horst Pinxit*,—and on the right, *Corn. Vischer Sculpsit. P. Soutman dirigente*.

142. (IX.) *Christina, Queen of Sweden.*

Nearly full face, turned to the left, hair falling on each side of her face down to her neck. She wears a broad lace collar, dark jewelled dress, a jewel with a crown at the top of it, and three large pearls beneath in front of her bosom. Beneath, in two lines, CHRISTINA GVSTAVI—REGINA. In the centre at bottom, *Excudebat P. Soutman Harlemi*, 1650,—and on the right, *Cum Privil.* No names of painter or engraver.

143. (X.) *Frederick William, Marquis of Brandenburg.*

Full face, slightly inclined to the right. He has long hair flowing on each shoulder, and wears an ermined robe, over which is a lace collar. Beneath, in two lines, FREDERICVS WILHELMVS—ELECTOR. In the centre at bottom, *Cum Priuilegio, An. 1649.* On the left, *Ger. van Hondt-horst Pinxit*,—and on the right, *Corn. Vischer Sculpsit. P. Soutman dirigente.*

144. (XI.) *Charles Lewis Count Palatine.*

Full face, inclined to the left. He wears a plain band with tassel in front, ermined robe, and hair flowing over each shoulder. Beneath, in two lines, CAROLVS LODEVICVS—INPERII ELECTOR. In the centre at bottom, *Cum Priuilegio. An. 1650.* On the left, *Ger. van Hondthorst Pinxit*,—and on the right, *Corn. Visscher Sculpsit. P. Soutman dirigente.*

145. (XII.) *Charles II., King of England.*

He is represented as young, with very dark flowing hair, in armour with a large scarf over it, slightly directed towards the left. Beneath, in two lines, CAROLVS II.—HIBERNIÆ REX. In the centre at bottom, *Cum Priuilegio A°. 1650.* On the left, *Ger. van Hondthorst Pinxit*,—and on the right, *Corn. Visscher Sculpsit P. Soutmanno dirigente.*

146—185. *Set of Thirty-eight Portraits of the Counts of Flanders ; with Frontispiece and Tail-piece in addition.*

The following set of prints was published at Haarlem in 1650, in a work bearing the title of PRINCIPES HOLLANDIÆ ZELANDIÆ ET FRISIÆ, *ab anno Christi DCCCLXIII, & primo Comiti Theodorico usque ad ultimum Philippum Hispaniarum Regem., ÆRI OMNES INCISI, ac fideliter descripti Auspicijs PETRI SCRIVERII.* The book consists of one hundred and twenty-two pages, giving, in Latin, the biographies of the different

Counts and Countesses. At the commencement are two pages of dedication to the States of Holland, Zealand, and West Friesland, printed in black and red ink; at the end, preceding the two last portraits, are two pages of genealogies; and after the tail-piece, two pages of Latin hexameters in praise of the armorial bearings of the City of Haarlem.

The portraits are busts, little more than the heads and shoulders being seen. They are ovals, enclosed in square etched frames, at each corner of which is an ornament of leaves repeated throughout the whole set. In the centre, under each portrait, *within the oval*, is an inscription giving the titles and dates of the party represented. Beneath this, also in the centre, but under the oval, is a coat of arms, under which are four Latin lines, hexameters and pentameters. They are numbered in the centre at top, outside the oval, I.—XXXVI.; and the two last plates have at top, TABULA XXXVII., and TABULA XXXVIII. The portraits measure, H. $15\frac{1}{4}$ to 16, W. $11\frac{1}{8}$ to $\frac{1}{4}$; Sub., H. $15\frac{1}{8}$ to $\frac{7}{8}$, W. $11\frac{1}{8}$ to $\frac{1}{2}$. The *inner* parts of the ovals measure H. $12\frac{1}{8}$, W. $9\frac{1}{4}$. The frontispiece and tail-piece are of different sizes, and their measurement is given below. As these prints are not uncommon, I have not thought it necessary to give very particular descriptions of them, or more than the commencement of the inscriptions under them. The heads, hair, armour, &c., are engraved, but the draperies, cloaks, feathers, &c., are etched only.

In the Museum at Amsterdam are most curious unfinished proofs of many of these portraits, the first states described in the following list, though the set is unfortunately not quite complete. That collection also contains a reversed repetition of Florentius II. (157 a.) and a second portrait of Charles V. (181 a.), both being unfinished and before any letters. I believe all these extraordinary prints to be unique, and they are most interesting as showing the mode which Visscher adopted in the progress of his plates, the engraved portions having been finished previously to those which are etched only.

146. *Frontispiece.*

At bottom, on the left, sits a sea-god holding a trident in his right hand; his legs extending nearly three-fourths across the print. His left hand rests upon a small gate in the centre. On some drapery on his right leg is printed obliquely,—DIVVLGABAT P. SOVTMAN. *Harlemi* 1650. *Cum Privil.* Above him, in the centre, a female holding a ship in her right hand, and resting her left arm on a globe, sits on a canon, on which, on the left, is HÆC, and on the right, LIBERTATIS ERGO. Behind her head is a lion directed towards the right, with his

paw on the globe; and towards the top, several winged boys holding shields, on which are the arms of the United Provinces. In the centre, near the top, they hold an oval tablet, on which is the title commencing with *PRINCIPES*, given at full length before. At top, near the centre, a child holds up a shield on which is *Ridder-schap*. H. $16\frac{7}{8}$, W. $12\frac{7}{8}$; Sub. H. $16\frac{1}{2}$, W. $12\frac{1}{2}$.

I. As described.

II. Retouched all over. The shadow behind the hair on the left side of the head of the sitting female is enlarged, so as nearly to conceal the bow by which it is tied. In the first impression there are two coats of arms upon the wicker-work near the bottom on the right; in this second, the one nearest the centre is effaced, and its place supplied by additional wicker-work. On the left side, towards the top, the upper one of three shields, on which is a castle, is effaced, thus leaving only two remaining; the arms on the upper one of which, as well as on the one towards the right, are changed. On the right, near the top, a seventh shield is introduced above the head of the winged child supporting the tablet. To the right of this hang, as in the first state, six shields, but on the second one is a castle instead of four lions, &c.; and on the upper one nearest the margin is a hunting horn instead of lions. These are the principal variations, but there are many others all over the print. The inscription is altered to *PRINCIPES HOLLANDIÆ ET WESTFRISIÆ*. In the margin, in the centre at the bottom, *Cornelis Visscher sculpsit*.

147. (I.) *Theodoricus*.

ANNO CHRISTI DCCCLXIII, THEODERICVS, &c. Full face, looking slightly upwards towards the right. He has long flowing hair, beard and moustaches, a cap formed like a turban, with rows of pearls on it, and small feathers in the centre, on his head. On the ornament, beneath the coat, on the left, *Cum Previl*.

I. Has the background, but before any letters or the number.

II. With the letters, but the *Anno Christi DCCCLXIII* not introduced. The sides of the plate are nearly white.

III. As described.

IV. On the ornament beneath the oval, on the right, *C. Visscher, sculp.*

148. (II.) *Theodoricus II.*

THEODORICVS II., &c. Three-quarters face, turned towards the

right. He has a long beard and moustaches, small cap with feather projecting towards the right on his head. He is in armour, and has an embroidered robe turned up with fur over his shoulders. *Cum Previl.*, as above.

- I. Before the background, number, or any letters.
- II. As described.
- III. On the ornament beneath the oval on the right, near the centre, *C. Visscher sculp.*

149. (III.) *Arnulphus.*

ARNVLPHVS, &c. Nearly full face, slightly turned towards the left. He has moustaches but apparently no beard, wears a helmet with feathers at top on his head, and a gorget round his neck. He has also a richly flowered dress. *Cum Previl.*, as before.

- I. Before the background, number, or any letters.
- II. As described.
- III. On the ornament, &c., on the right, *C. Visscher, sculp.*

150. (III.) *Theodoricus III.*

THEODORICVS III., &c. Three-quarters face, turned towards the right. He has long hair, slight moustaches, and no beard. A small cap, round which is a band of jewels with an aigrette, and three feathers in the centre, is on his head. He is in armour, with furred embroidered robe over his shoulders.

- I. Before the background, number, or any letters.
- II. As described.
- III. On the ornament, &c., on the left, *C. Visscher, sculp.*

151. (v.) *Theodoricus IV.*

THEODORICVS IV., &c. Nearly full face, looking towards the left, in armour, helmet with feathers on his head, and chain round his neck. He has no moustaches or beard, and his hair is seen on the right side of his face only. He wears an embroidered robe over his shoulders.

- I. Before the background, number, or any letters.
- II. As described.
- III. On the ornament, &c., on the left, *Cornelis Visscher, sculp.*

152. (vi.) *Florentius I.*

FLORENTIVS I., &c. Profile, turned towards the right. He is in armour, with a helmet with falling feathers on his head, and a chain round his neck.

- I. Before the background, number, or any letters.
- II. As described.
- III. On the ornament, &c., on the left, *Cornelis Visscher Sculpsit.*

153. (VII.) *Gertrude.*

GERTRVDIS, &c. She is seen full face, in a widow's dress, with hood falling on each side of her head, a light veil is under it, beneath which her curls come down to her neck.

- I. Before the background, but has the number and the letters.
The head and hood only are finished, the neck and remaining parts being in outline.
- II. The whole of the figure finished, but still before the background.
- III. As described.
- IV. On the ornament, &c., on the left, *Corn. Visscher sculpsit.*

154. (VIII.) *Robertus.*

ROBERTVS, &c. Nearly full face, looking towards the right, with long flowing hair, no moustaches or beard. He has a small cap on his head, with feathers drooping towards the right, and a jewel on it on the left. He is in armour, with an embroidered furred robe over each shoulder.

- I. Before the background, number, or any letters.
- II. As described.
- III. On the ornament, &c., on the left, *Cornelis Visscher Sculp.*

155. (IX.) *Gotfredus.*

GOTFREDVS DVX GIBBOSVS, &c. Profile, turned to the right. Helmet on his head with feather drooping towards the left. Moustaches, but no beard.

- I. With the background, but before any letters or the number.
- II. As described.
- III. On the ornament, &c., on the left, *Cornelis Visscher sculpsit.*

156. (X.) *Theodoricus V.*

THEODERICVS V., &c. He is represented as young, nearly full face, directed towards the right. He has long flowing hair, but no moustaches or beard; wears a singular flat cap with vandycked ends on his head, a frill under his chin, and an embroidered robe.

- I. He has a small round cap with a jewel in front of it on his head. Before the background, number, or any letters.
- II. As described, the round cap effaced, and a flat one introduced.

III. On the ornament, &c., on the left, *Corn. Visscher Sculp.*

157. (XI.) *Florentius II.*

FLORENTIVS II^{us}, &c. Stout full face with large eyes, long hair but no beard, *looking towards the right*. He has a cap resembling a small turban on his head, with rows of pearls and other jewels on it, and a feather in the centre. He wears rich flowered drapery fastened by a fibula on his right shoulder.

I.

II. As described.

III. On the ornament, &c., on the left, *Corn. Visscher sculp.*

157. (a.) *Florentius II.*

A second portrait of Florentius II., *looking towards the left*. He has flowing hair, but no moustaches or beard, wears a cap with pearls, flowered dress, &c., similar to the preceding. This print has no inscription or number, and the only impression I have seen is in the Museum at Amsterdam.

158. (XII.) *Theodoricus VI.*

THEODERICVS VI., &c. Nearly full face, head inclined towards the left, long flowing hair, but no moustaches or beard. He wears a rich flowered cloak, turned up with ermine, fastened round his throat by a button; beneath it, in the centre, his armour is seen. He has a cap, with a jewel in the centre, hanging over towards the left, on his head.

I. Before the background, number, or any letters.

II. As described.

III. On the ornament, &c., on the left,—*C. Visscher Sculpsit.*

159. (XIII.) *Florentius III.*

FLORENTIVS III^{us}, &c. Full face, slightly inclined towards the left; long flowing hair, beard and large moustaches. He wears an embroidered dress edged with fur, and has a cap, resembling a small turban, with a jewel and feathers, on his head.

I. Has the background, but before the number or any letters.

II. As described.

III. On the ornament, &c., on the left, *Corn. Visscher sculp.*

160. (XIV.) *Theodoricus VII.*

THEODERICVS VII^{us}. &c. Nearly full face, turned towards the right,

moustaches but no beard. He is in armour with a cloak over his shoulders, fastened on the right by a cord with two tassels. He has long flowing hair, and on his head some drapery which falls down behind him.

- I. Has the background, but before the number or any letters.
- II. As described.
- III. On the ornament, &c., on the left, *Cornelis Visscher Sculpsit.*

161. (xv.) *Ada.*

ADA, THEODERICI VII^{ti}, &c. Full face, turned towards the right, with her hair falling in curls on each side of her face. She has on her head a cap resembling a turban, richly adorned with pearls, and feathers in the centre.

- I. Before the background, number, or any letters.
- II. As described.
- III. On the ornament, &c., on the left, *Corn. Visscher Sculpsit.*

162. (xvi.) *Wilhelmus I.*

WILHELMVS I^{us}, &c. Nearly full face, turned towards the right. He is in armour, with flowered drapery over his shoulders, fastened towards the left by a cord with two tassels. He has large moustaches and beard, and wears a cap resembling a turban with rows of pearls on it, from which broad drapery flows over his right shoulder in front, &c.

- I. Has a light background, but before the number or any letters.
- II. As described, the background darkened.
- III. On the ornament, &c., on the left, *Corn. Visscher Sculpsit.*

163. (xvii.) *Florentius IV.*

FLORENTIVS IV^{us}, &c. Profile, turned to the left. He is in armour, with a helmet, over which is a cap with a sitting lion at top. This helmet is nearly closed, so that little more of his face than the nose and eye can be seen. He has a cloak over his left shoulder, and on the same side a belt, to which are suspended four round bells.

- I. Has a light background, but before the number or any letters.
- II. As described, the background darkened.
- III. On the ornament, &c., on the left, *C. Visscher Sculp.*

164. (xviii.) *Wilhelmus II.*

WILHELMVS II^{us}, &c. Three-quarters face, directed towards the left. He is in armour, and wears a helmet, on which are a ducal coronet and feathers at top. He has fur over each shoulder, and over it crossing his breast is a double row of chain.

- I. Has a light background, but before the number or any letters. The arms beneath consist of a lion and spread eagle only.
- II. As described. The arms consist of a large spread eagle occupying the field, with a lion in outline on a small shield in the centre of it.
- III. On the ornament, &c., on the left, *Corn. Visscher sculpsit.*

165. (xix.) *Florentius V.*

FLORENTIVS V^{us}, &c. Nearly full face, turned to the right, with large moustaches and beard. He is in armour, with a furred cloak over his shoulders, fastened on the right by a jewel. He wears a cap resembling a small turban with a coronet above it, richly adorned with pearls and other jewels, and with four small feathers in the centre.

- I. Has a light background, but before the number or any letters.
- II. As described.
- III. On the ornament, &c., on the left, *Corn. Visscher sculp.*

166. (xx.) *Johannes I.*

IOHANNES PRIMVS, &c. Full face inclined towards the left, long flowing hair, but no moustaches or beard. Round his neck appears the upper part of a flowered dress, but the remainder is concealed by drapery. He wears a small fur cap with a jewel, to which are fastened two feathers on the right.

- I. Before the background, number, or any letters.
- II. As described.
- III. On the ornament, &c., on the left, *C. Visscher sculpsit.*

167. (xxi.) *Johannes II.*

IOHANNI I^{us} SVCESSIT COMES HANNONIÆ, &c. Full face, with moustaches and beard, with a low-crowned, broad-brimmed, scalloped hat on his head. He wears a rich flowered dress, with a jewel and a rose suspended in the centre.

- I. Has a light background, but before the number or any letters.
- II. As described.
- III. On the ornament, &c., on the left, *Corn. Visscher sculpsit.*

168. (xxii.) *Wilhelmus III.*

(*Father of Philippa Queen of Edward III.*)

WILHELMVS III^{us}, &c. Nearly full face, turned to the left; large moustaches and small beard. He is in armour, with a cloak ornamented

at the edges, over his shoulders, and fastened across his chest by a cord, from which two tassels hang down in the centre. He wears a cap adorned with pearls and four small feathers in front, from which, on the right, descends drapery.

- I. Before the background, number, or any letters.
- II. As described.
- III. On the ornament, &c., on the left, *Corn. Visscher sculpsit.*

169. (xxiii.) *Wilhelmus IV.*

WILHELMVS IV^{us}, &c. Nearly full face, turned to the left, in armour which covers the lower part of his face and chin. He has no moustaches or beard, and wears a helmet, from the top of which, on the right, droop three large feathers.

- I. Before the background, the arms, number, or any letters.
- II. As described.
- III. On the ornament, &c., on the left, *Cornelis Visscher sculpsit.*

170. (xxiv.) *Margareta.*

AVGVSTA MARGARETA WILHELMI III^{us} FILIA, &c. Nearly full face, turned to the right. She has an imperial crown on her head, under which is a light veil which falls down on each side over her shoulders. She wears a broad necklace, to which is suspended a jewel.

- I.
- II. As described.
- III. On the ornament, &c., on the left, *Cornelis Visscher Sculpsit.*

171. (xxv.) *Wilhelmus V.*

WILHELMVS V^{us}, &c. His body is in profile, directed towards the left; but his face is three-quarters, looking over his left shoulder towards the front. He has moustaches, beard, and long flowing hair; and wears a fur hat, turned up in front, but drooping towards his back on the right, on which is a jewel and four small feathers.

- I. Before the background, number, or any letters.
- II. As described.
- III. On the ornament, &c., on the left, *Cornelis Visscher sculpsit.*

172. (xxvi.) *Albertus Bavarus.*

ALBERTVS BAVARVS, &c. Full face, slightly turned towards the right. He has large moustaches and beard, and wears a cap apparently made with four large leaves, from which descends drapery on each side below his shoulders.

- I.
- II. As described,
- III. On the ornament, &c., on the left, *Corn. Visscher Sculpsit.*

173. (xxvii.) *Wilhelmus VI.*

WILHELMUS VI^{us}, &c. Three-quarters face, turned to the right, in armour, and a helmet which covers both sides of his face and his chin. He has large moustaches but only the indications of a small beard. Feathers are on the top of his helmet on the left, and a portion of a cloak is seen over his right shoulder.

- I. Has a light background, but before the number or any letters.
- II. As described.
- III. On the ornament, &c., on the left, *Corn. Visscher sculpsit.*

174. (xxviii.) *Johannes Bavarus.*

IOHANNES BAVARVS, &c. Three-quarters face, turned to the right, with large moustaches and short beard, long hair falling on his left shoulder. His head is covered with drapery which droops on his right shoulder. He wears a rich dress with pearls round his neck, from which is suspended a jewel.

- I. Quite unfinished, the upper part of the head being the only portion approaching completion. The cap is not introduced, and before the background, number, or any letters.
- II. As described.
- III. On the ornament, &c., on the left, *Cornelis Visscher Sculpsit.*

175. (xxix.) *Jacoba.*

IACOBA, WILHELMI VI^{ti}, FILIA, &c. Three-quarters face, turned to the left; a veil over her head falling on her shoulders, and cushion of pearls on each side of her forehead. She wears a rich dress with an ermine tippet over her shoulders, fastened in front by a jewel. On the ornament beneath the oval, but above the verses on the left, *Ian van Eyck pinx*; and on the right, *Ex Pictura apud v. cl. P. Scriverium*. This lady was the celebrated Jaqueline of Hainault, whose history is so well known.

- I.
- II. As described.

176. (xxx.) *Philippus I.*

(*Philip the Good, Duke of Burgundy.*)

PHILIPPVS I^{us}, INTREPIDI, &c. Nearly full face, turned to the

right. He has no moustaches or beard; is in armour, and wears a singularly shaped helmet surmounted by a ducal coronet. He has the order of the Golden Fleece suspended to a collar of jewels. On the ornament beneath the oval, but above the verses, on the left, *Ian van Eyck pinx.*

- I. Before the background, number, or any letters.
- II. As described.
- III. On the ornament, &c., on the right, *Corn. Visscher Sculpsit.*

177. (xxxI.) *Carolus I.*

(*Charles the Bold, Duke of Burgundy.*)

CAROLVS I^{ms}, &c. Nearly full face, turned to the left. He has moustaches, but no beard; is in armour, with a helmet, at the top of which is a ducal coronet. He wears a robe, apparently made of fur, over his armour, and over it a collar of jewels, to which is suspended the Golden Fleece. On the ornament, &c., on the left, *Ian van Eyck pinx.*

- I. Before the background, number, or any letters.
- II. As described.
- III. On the ornament, &c., on the right, *Corn. Visscher sculp.*

178. (xxxII.) *Maria.*

(*Daughter of Charles the Bold.*)

MARIA CAROLI Iⁿⁱ, FILIA VNICA, &c. Three-quarters face, turned to the right. She has a dark hood on her head, with light veil under it, both of which fall over her shoulders. Round her neck she has a double chain, to which hangs a cross with a large pearl under it. On the ornament, &c., on the left, *Rogier van Brugghe pinx.*

- I. Before the background, number, or any letters.
- II. As described.
- III. On the ornament, &c., on the right, *C. Visscher sculp.*

179. (xxxIII.) *Maximilianus.*

MAXIMILIANVS AVSTRIACVS, &c. Three-quarters face, turned to the left, long hair but no moustaches or beard. He is in armour, with richly embroidered and jewelled cloak over it; has the collar and badge of the Golden Fleece, with the imperial crown on his head. On the ornament, &c., on the left, *Lucas van Layden pinx.*

- I.
- II. As described.
- III. On the ornament, &c., on the right, *Corn. Visscher sculp.*

180. (xxxiv.) *Philippus II.*

(*Father of Charles V.*)

PHILIPPVS II^{VS}, HOLLANDIÆ, &c. Three-quarters face, turned to the left, long flowing hair, but no moustaches or beard. He is in armour with ermine robe over it, wears the collar and badge of the Golden Fleece, and has a ducal coronet on his head. On the ornament, &c., on the left, *T. Mostart pinx.*

I.

II. As described.

III. On the ornament, &c., on the right, *C. Visscher sculp.*

181. (xxxv.) *Carolus Austriacus.*

(*Charles V.*)

CAROLVS AVSTRIACVS, HISPANIAR. etc. REX, &c. Three-quarters face, turned to the left, with moustaches and beard. He is in armour, over which is a richly embroidered jewelled robe, and the collar and badge of the Golden Fleece. He has a small turned-down neck-collar, and the imperial crown on his head. On the ornament, &c., on the left, *Titianus pinx.*

I. Before the background, number, or any letters.

II. As described.

III. On the ornament, &c., on the right, *C. Visscher sculp.*

181. (a.) *Charles V.*

A different plate to the preceding. He is also looking to the left, has his mouth closed, and a cap with a jewelled band on his head. This print has no background or letters, and the only impression I have ever seen is in the Museum at Amsterdam.

182. (xxxvi.) *Philippus II.*

(*King of Spain.*)

PHILIPPVS II^{VS}, EIVS NOMINIS, &c. Three-quarters face, turned to the right, light moustaches and beard. He wears a dark dress, embroidered on the collar, down the front, and on the arms; and a cord round his neck, to which is suspended the badge of the Golden Fleece. He has a black hat on his head with a large light feather behind it. On the ornament, &c., on the left, *Titianus pinx.*

I.

II. As described.

III. On the ornament under the oval on the left, *A. 1549*, added after *Titianus pinx.* The inscription under the portrait,

which in the previous state consisted of seven lines only, ending *MONARCHA*, has an eighth of two words, *Comitum ultimus*, added. The name *P. SCRIVERIVS* is also introduced under the verses on the right.

- IV. On the ornament under the oval on the right, *C. Visscher sculpsit*.

183. (TABVLA XXXVII.) *Philippus III.*

PHILIPPVS III^{us}, &c. Nearly full face, turned to the left, with moustaches and small beard. He has a broad frill round his neck, is in armour, over which is an embroidered robe, has the collar and badge of the Golden Fleece, and a ducal coronet on his head. On the ornament, &c., on the left, *A. Moro pinx.*

I.

II. As described.

III. TABVLA XXXVII in the centre at top effaced, and the space it occupied filled with etched lines, &c.

IV. On the ornament on the right, near the centre, *C. Visscher sculpsit*.

184. (TABVLA XXXVIII.) *Philippus IV.*

PHILLIPPVS IV^{us}, &c. Three-quarters face, turned to the left, with small moustaches and beard, and a stiff standing-up collar. He is in armour with an embroidered robe over it, has the collar and badge of the Golden Fleece, and a ducal coronet on his head. On the ornament, &c., on the corner on the left, *P. P. Rubens pinx.*

I.

II. As described.

III. TABVLA XXXVIII effaced, and the space it occupied filled with etched lines.

IV. On the ornament, &c., on the left, near the centre, *Corn. Visscher sculp.* In this state the plate has been retouched all over, particularly in the face. The moustaches, which in the preceding state are very light and pointed downwards, are in this enlarged and curled upwards; the beard is also made darker and lengthened. The hair on the right side of the head, which formerly descended as low as the collar, is shortened so as to leave a space of more than half an inch between them. The collar on the same side is also reduced; in the former impression it measured $2\frac{3}{4}$ inches from the centre, and in this little more than $2\frac{1}{4}$.

185. *Tail-piece to the preceding series.*

In the foreground, and extending nearly across the print, is a small rock, upon which are four Latin rhyming lines, commencing *QVID SIBI VULT*, and ending *KENEMARIUS ARMA, etc.* Beneath these lines in the centre is, *P. Scriverius, H.* From the centre of the rock springs a palm-tree, reaching up to the top of the print, and branching out near the top on each side. Half-way up, suspended on the tree, is a shield with a drawn sword, four stars, and a cross upon it. On the upper part of the bow of the ribbon by which it is suspended is, on the left, *VICIT VIM*, and on the right *VIRTVS*. Near the top, among the branches of the trees and the clouds, are, on the left five, and on the right, four, young children, some having wings, throwing down stars and crosses. Beyond the rock, at bottom, is an extensive meadow with cattle feeding, and in the distance a view of Haarlem, the cathedral being nearly in the centre. The whole of the last-described portion of the print is etched. H. 16 $\frac{1}{4}$, W. 12; Sub., H. 15 $\frac{7}{8}$, W. 11 $\frac{1}{8}$.

I. As described.

II. In the margin beneath, on the right, *Cornelis Visscher sculpsit.*

186—195. *The Goths and Visigoths.*

Set of ten plates including the title.

These prints represent whole-length figures of Goths and Visigoths, with portraits of Gustavus Adolphus and his daughter, Queen Christina. They have each the name beneath in *one* line, with the exception of the two last-mentioned, which have it in two. They have not the name of Visscher, but under the inscription is *Excudebat P. Soutman Harlemi, 1650*, and on the right, *Cum Privil.* They are numbered in the centre at bottom. The title has the number *i.*, then follow two sheets of letter-press, containing the dedication to Queen Christina by M. Z. Boxhorn, and explanations of the subjects, numbered *ii.* and *iii.*; to which succeed the portrait of Gustavus Adolphus, numbered *iv.*, and the others numbered consecutively *v.—xii.*

186. (1.) *Title.*

On the left stands King Gustavus in armour, holding a lance in his right hand, and trampling on a figure of Envy, lying on the ground, holding a pair of bellows in her left hand. On the right is Queen Christina holding a cornucopia in her left hand, and a branch with leaves and fruit in her right. These figures are standing on a broad step. In the centre, supported by angels at the top, is a curtain, and on it *PEPLVS SIVE GOTHORVM — Edente PETRO SOVTMANNO, Pictore et*

chalcographo Harlemensi ANNO CLIO IO CL. On the step, near the bottom on the right, *Cum Privil.* H. $17\frac{3}{8}$, W. $12\frac{3}{8}$; Sub., H. $17\frac{1}{8}$, W. $11\frac{1}{8}$.

187. (iv.) *Gustavus Adolphus.*

He is in armour standing on the left, but directed towards the right, holding his truncheon to his side with his right hand; his left is placed on the pommel of his sword. A skirmish of cavalry is at bottom on the right. Beneath, GVSTAVVS—ETC. REX. H. $17\frac{3}{8}$, W. $12\frac{3}{8}$; Sub., H. $15\frac{3}{4}$, W. $11\frac{3}{4}$.

188. (v.) *Christina.*

She is standing near the centre of the print, directed towards the left, with her right hand upon a book, on which is a crown lying on a table. She holds a flower in her left hand, and a curtain is behind her on the right. Beneath, CHRISTINA—REGINA. H. $17\frac{1}{2}$, W. $12\frac{3}{8}$; Sub., H. $15\frac{7}{8}$, W. $11\frac{7}{8}$.

189. (vi.) *Gothus.*

He wears a coat of skins, holds a battle-axe in his left hand, a spear in his right, and has a bow and arrow behind his back. Beneath, GOTHVS. H. $17\frac{3}{4}$, W. $12\frac{1}{2}$; Sub., H. $16\frac{1}{8}$, W. 12.

190. (vii.) *Wandalus.*

He is in armour, with a cloak over it, holds a spear in his right hand, and his left rests upon a lozenge-shaped shield. Beneath, WANDALVS. H. $17\frac{7}{8}$, W. $12\frac{5}{8}$; Sub., H. $16\frac{1}{8}$, W. 12.

191. (viii.) *Suevus.*

He is walking towards the right, with his head in profile directed to the left. He is bareheaded, and his hair is tied in a bunch. He holds a sword in his right hand. Beneath, SVEVVS. H. $17\frac{5}{8}$, W. $12\frac{3}{8}$; Sub., H. $15\frac{7}{8}$, W. $11\frac{3}{4}$.

192. (ix.) *Herulus.*

He is naked, with the exception of a cloth round his waist, and a helmet on his head. He holds a bow in his left hand, and an arrow in his right. Beneath, HERVLVS. H. $17\frac{1}{2}$, W. $12\frac{3}{8}$; Sub., H. $15\frac{3}{4}$, W. $11\frac{3}{4}$.

193. (x.) *Gepida.*

He is on a hill, in armour, walking towards the left, but his head is directed to the right. He holds his sword, sheathed, in his left hand, and

a poll-axe in his right. Beneath, GEPIDA. H. $17\frac{1}{2}$, W. $12\frac{1}{2}$; Sub., H. 16, W. 12.

194. (XI.) *Marcomanus.*

He appears to be a Druid, with flowing beard, and a chaplet of leaves round his head. He holds a spear, the top of which is not seen, in his left hand, and his right rests upon his shield which is made of wicker-work. Beneath, MARCOMANVS. H. $17\frac{1}{8}$, W. $12\frac{3}{8}$; Sub., H. $15\frac{1}{8}$, W. $11\frac{1}{8}$.

195. (XII.) *Quadus.*

He is in armour, face in profile, directed towards the left; he holds his lance in his left hand over his shoulder, and rests his right on his shield. He wears a grotesquely-shaped helmet, and the skin of a lion, the head of which is seen through his legs, over his armour. Beneath, QVADVS. H. $17\frac{1}{2}$, W. $12\frac{3}{8}$; Sub., H. $15\frac{1}{8}$, W. $11\frac{1}{8}$.

196—198. *Three plates representing the excision of wens.*

The following three plates were originally published as broadsides, with letter-press inscriptions beneath. Of this state there are editions in Latin and Flemish. They were afterwards published in an Auctarium, or Supplement (being the second) to the *Armamentarium Chirurgicum Ioannis Sculteti, Lugd. Batav.* 1693, 8vo. The Supplement in which they appear has the following title: AUCTARIUM II, Continens PETRI HADRIANI F. VERDUIN *Chirurgi Amstelodamensis peritissimi OBSERVATIONES CHIRURGICAS.* E. Belgica in latinam linguam translata a JOHANNE TILINGIO, M.D. LUGDUN. BATAV. 1693.

196. (I.) *Two heads of the same woman.*

Two heads of the same woman in a cap; that on the left with the wen, that on the right, the head only with the wen under it. At top, on the left, AUCT. II. Pag. 39. Latin inscription, in type, beneath, commencing *Anna. Jacob. F., &c.* The Flemish inscription commences, *Anneken Jacobs van Thetenbul.* W. $9\frac{1}{8}$, H. $6\frac{1}{8}$.

I. Before the words at top on the left. Both the inscriptions beneath in Flemish.

II. As described.

197. (II.) *Two full-faces of the same man.*

Two full-faces of the same man, with moustaches. The one on the

left has the wen, and in that on the right it has been removed. At top on the right, AUCT. II. Pag. 46. Latin inscription in type, beneath, commencing, *Henrico Henrici F.*, &c. W. $9\frac{3}{4}$, H. $6\frac{1}{4}$.

I. Before the words at top on the right.

II. As described.

198. (III.) *Two profiles of the same woman.*

Two profiles of the same woman directed towards the right. That on the left has the wen, and in that on the right it has been removed. At top, on the right, AUCT. II. PAG. 54. Latin inscription in type beneath, commencing, *Clara Jacobi*, &c. W. $9\frac{1}{2}$, H. $6\frac{1}{4}$.

I. Before the words at top on the right.

II. As described.



JOHN CHILDS AND SON, PRINTERS.

A Catalogue of the Works of Cornelius Visscher.

52. *The Antiquary.*

I am indebted to Mr R. Redgrave, R.A., the Surveyor of Her Majesty's Pictures, for the following very interesting information respecting the original picture:

No. 72, Hampton Court Catalogue.

The picture, formerly called a portrait of *Baccio Bandinelli* by *Coreggio*, was cleaned in 1863, when the painter's name appeared on the removal of some repaint of an early period. It is signed *Laurentius Lottus, 1527*, and in an anonymous work of the sixteenth century, published and illustrated by *D. Jacopo Morelli*, Custode of the Library of St Mark's, Venice, Sir Charles Eastlake found the following notice of the picture in a description of the house of *M. Andrea di Odoris, ne Venezia*:

"El ritratto di esso M. Andrea a Øglio, mezza figura, che contempla li fragmenti marmorei antichi, fu di man di Lorenzo Lotto."



